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BEGUN IN 1858

VIKRAMORVASHĪYAM,



WITH

SANSKRIT TEXT, ENGLISH TRANSLATION,
COPIOUS NOTES, AND AN ELABORATE
INTRODUCTION,

BY

KESHAV BALKRISHNA PARANJPE, B. A.

1898.

(Registered under Act XXV of 1867.)



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PREFACE.

The text that I have followed is mostly that of the late Mr. S. P. Pandit's edition, with a few changes where other readings appeared to be better fitted and rest apparently on equal authority. The foot-notes supply important variants, the more difficult of which are discussed in the Notes, where a few more have also been noticed. The translation is intended more to give the drift of the text as also to help the student to a literal understanding of it, than to be used as a mere verbal rendering of the text to be learnt by heart, and the notes deal with almost all the important and necessary points. The introduction supplies such general information as would be useful to students preparing for the examination. I have always kept in view the needs of an average student and I hope they are completely answered in this book.

THE EDITOR.

Bombay,
15th December 1898.

OPINIONS.

I have glanced over the printed text of Mr. Paranjpe's edition of the VIKRAMORVASHIYAM and have also seen the proofs of the Introduction to it. As the work appears to have been done with care, it will be of use to the students preparing for the University Examinations.

BHASKAR R. ARTE,
Professor of Sanskrit,
Baroda College.

I find that the work is done with considerable care and will answer the general needs of students. * * * An intelligent use of the work will help the students to get perfect mastery over the book.

H. M. BHADKAMKAR,
Professor of Sanskrit,
Wilson College.

INTRODUCTION.



Students, who may be well acquainted with Modern History, but who may have no knowledge whatever of the ancient history of India may perhaps desire to be furnished with a connected link of at least the most outstanding positions of the same. For the benefit of such students, we subjoin below a bird's-eye-view of our ancient History :—

A glimpse of India's Ancient History.

Every nation has its ancient as well as its modern history and so India has its own. According to Western scholars, its ancient history commences with a period two or three thousand years previous to the Christian era, its modern history with the eleventh or the twelfth century after Christ, this latter being connected with the former by a link of two dark centuries, viz., the ninth and the tenth. The Indo-Aryans came as conquerors and settled on the banks of the Indus with its five tributaries, the India beyond which was yet unknown to them. They were full of self-assertion and vigour of a young national life, with a strong love of action and capacity for active enjoyments. They were thus distinguished from the passive and contemplative Hindus of later ages. They were constantly at war with the aborigines, who were driven from each successive sheltering place to which they betook themselves. They were yet a united body without any kind of distinctions between themselves, the big lord easily mingling with the humble pastor and both frequently uniting to beat down their common foe. Nature in her manifold manifestations was the object of their worship. Fire was kindled in each house-hold and offerings were

offered to it. As a race imbued with the martial spirit, they worshipped a martial god. As a race of agriculturists in their civil capacities they prayed to a god of rain. Natural elements were thus deified and their praises sung in passionate language, which took the shape of metre and rhyme. These metrical and poetical laudations or prayers grew, as time wore on, to voluminous proportions, and were subsequently arranged and compiled in some order. 1400 B. C. is the date assigned, by general opinion, to this event of the final compilation and arrangement of these hymns of praise and prayers known as the Vedas; and if six centuries are allowed for the expansion of the Aryas along the Indus and its tributaries, the first epoch of this ancient Hindu history may be fixed at from 2000 to 1400 B. C. and called the Vedic period.

The colonising tendency and the martial spirit of the settlers in the valley of the five rivers were still in full vigour. A few colonies were indeed established in the Gangetic valley, but that side was yet comparatively unknown to those first settlers and there is even rare mention of the Ganges and the Jumna in the Rig-Veda. But the colonisation went on in the second period, and ultimately the entire valley of the Ganges, as far as the modern Tirhoot became the seat of powerful kingdoms. Thus the Kurus ruled round about the modern Delhi; the Panchalassettled round about the modern Knaouj; the Kosalas occupied the spacious country lying between the Ganges and the Ganduck; the Videhas lived beyond the Ganduck in what is known as Tirhoot: and the Kashis settled near about modern Benares. These were the most historically renowned kingdoms which flourished then, the names of which have been handed down to us; but besides these, there were numerous small or large kingdoms. Here we may easily conjecture that the different colonies which developed into independent and separate kingdoms later on, did not keep that unity

and fraternity, which the settlers in the Indus valley present to us in the Vedic period. Internecine wars were common, which have formed the subject of the first national epic, the Mahabharat. The new settlers did not even retain long the vigour of their ancestors. The soft climate of the valley rapidly enervated them, which loss of vigour and manliness is manifest in the literature of that period. The second national epic, namely the Ramayana, depict as it does the traditions of the polished nation of the Kosalas, is held to point to the change that had come over the new settlers. Both the Mahabharat and the Ramayana—though these in their present forms are but improved and revised editions of later ages—disclose two different phases of civilisation, two different stages of national existence: one, the traditions and the relics of the past epoch; and the other, the spirit of the current epoch. This enervation led to social and religious changes. The pure and simple prayer hymns of the Vedic times did not commend themselves to these new people, and ceremonials took their place. The kings of the Gangetic valley held more gorgeous courts than the warriors, who were also the agriculturists of the Punjaub. The warrior class separated itself from the civil classes, the Vishas allowed themselves to be led away by priests and warriors, the priest class grew strong, the aborigines were termed Shudras. Thus in the second period, a caste system arose where there was but one community. Towards the close of the period, new speculations and bold inquiries were started by the Kshatriyas, who were wearied of the yoke of the priests, and these speculations formed the nucleus of future philosophical and religious changes. Yet their efforts were fruitless and could not put down the ascendant priestly class. It was in this period that the Rig and the other three Vedas were finally arranged and compiled. They were followed also by verbose compositions known as

the Brahmanas which were devoted to sacrificial rites and which reveal the enervation of the people and the dogmatic pretensions of the priest class. The bold speculations of the Kshatriyas, embodied in what is known as the Upanishads, formed the last portion of the literature of this period.

Dr. Wilson remarks that a period of five centuries was not too long for the occurrence of all these changes. The second period, accordingly, extends from 1400 B.C. to 1000 B.C. Again the tradition runs that when the Vedas were compiled, the position of the solstitial points was observed and mathematicians, Bentley and Pratt, have found out that the fixing of those positions was accomplished in 1181 B.C. The final compilation of the Vedas must have been done, therefore, during the 14th and the 13th centuries before Christ. The central historical fact of the period is the Kuru-Panchala war, the subject of the Mahabharat. The central literary fact is the compilation of the Vedas and the compiler of the Vedas is said to be a contemporary of the war. From the annals of Magadha we learn that 35 kings ruled from this war till the time of Buddha, who lived in the 6th century B.C. Allowing 20 years for each reign, the war, it is said, falls in the 13th century B.C. Again, Kalhana, the historian of Kashmir, states that fifty-two kings reigned for 1266 years between the war, and Abhimanyu, who being the successor of Kaniska, ruled towards the close of the first century. This places the war in the 12th century B.C. All this goes to show that the war and the compilation of the Vedas were synchronous events of some time about the 13th or the 12th century B.C. The Brahmanas have a reference to this war. They must have been written, therefore, at the same time as the war. The Upanishads were composed in the 11th century B.C., and the king Janak was the first writer of them. So the Videhas and the Kosalas must have flourished about 1200 to 1000 B.C. This second epoch may be called the epic period.

Hereafter we notice a revival of the old vigour and freshness. It looks odd enough ; but somehow the effete and enervated people of the Gangetic valley cast away their languor and inaction ; and in combination with their brethren in the Punjab, they are seen to issue out of their territory, spread themselves far and wide and subjugate and occupy distant parts of India and introduce their civilization everywhere they went. We find the Magadha of the epic period now eclipsing all ancient kingdoms and wielding imperial sway over the entire India. Chandragupta, the contemporary of Alexander the Great, and his grand son Ashoka, the great disciple of Buddha, brought, under the rule of Magadha, the whole of India. We have the Andhras established in the Deccan in the sixth century and the Chilas, the Cheras and the Pandyas established further South. Communication with Ceylon had been opened by this time and Ashoka had sent his son there to convert the people thereof. Literature, no less than territorial conquests, points out the spirit of this age. We find the teachings of the Brahmanas and the Aranyakas condensed into Sutras and the Sutra schools springing up everywhere. Yaska wrote his Nirukta and Panini his grammar in the 9th and the 8th century respectively and Katyayana and Patanjali lived in the 4th and the 2nd century respectively. Kapila systematised and embodied the bold speculations, started in the Upanishads, in his Sankhya philosophy, in the 8th or the 7th century. Then followed the Gautama Buddha of world-wide renown, who, born in the sixth century, introduced, into the close Sankhya philosophy, a world-embracing sympathy and love for mankind. Henceforward, Buddhism began to spread among the poor and the rich and it was thus kindly taken to because it protested against the prevailing caste system and the ascendancy of the Brahmin class. So it spread far and wide until it was made the national religion under imperial sanction by Ashoka the Great, who ascended the imperial

throne in 260 B.C., and held in 242 B.C. his great and the third Buddhistic Council to settle the Buddhistic scriptures. Here closes the third epoch which may be called the rationalistic period and it is the most brilliant period of the ancient Indian history.

The next epoch commencing with the glorious reign of Ashoka the Great and covering about two centuries and a-half is pre-eminently the Buddhistic epoch. Buddhism was in supremacy from 242 B.C. to 500 A.D. It may therefore be called the Buddhistic period. The reign of Ashoka the Great, is of very great importance to antiquarians. Numerous inscriptions and edicts on rocks and stone-pillars bear the date of his reign. Throughout the Buddhistic epoch we have an uninterrupted series of rock-cut caves, stupas, Chaitayas or churches and Viharas or monasteries, spread all over India, and there are scarcely any specimens of Buddhistic architecture of a later date. Temple building and Hindu architecture flourished from the sixth century A.D. It is for this reason that this period and particularly the Ashoka's reign, is of peculiar interest to those engaged in ancient researches of various kinds. The Buddhistic religion was a missionary one and Ashoka was its staunchest missionary. He sent his missionaries to Syria, Egypt and Macedon, made treaties with Antioch, Ptolemy, Antigones and Alexander of Epiros, and sent missionaries into their kingdoms to teach Buddhism. Buddhism was taught in the birth-place of Christ two centuries before Christ began to preach his religious doctrines. In a word, this religion spread everywhere in this country and far beyond it, and yet all along its growth, development and prosperity, the ancient Hindu religion was generously tolerated, as much as this same Buddhism, in its declining stage, was tolerated in the early part of the Pauranic period, or the fifth epoch, until Shankaracharya rose to prominence and Rajputs coming into power began to tyrannise over the holders of that once all-absorbing creed.

The Maurya dynasty, founded by Chandragupta of Magadha in 320 B. C., fell in 183 B. C. having enjoyed the greatest power and influence under Ashoka the Great. Then followed the weak dynasties of the Sungas and the Kanvas which ruled till 26 B.C. In this year, the Andhra dynasty, which had already founded a powerful kingdom in the South, conquered Magadha and ruled till 430 A.D. Then the Andhras were overthrown by the Gupta Emperors who ruled till 500 A.D., when they were themselves over-thrown by the Huns. For, meanwhile India had attracted foreigners and the Greeks of Bactria, who were the first to enter India, had conquered portions of it, and founded their kingdoms, and introduced their civilization. In fact, for five or six centuries after Ashoka India had no rest from the pest of foreign incursions, the Huns or the Shakas being the last, who came locust-like and spread over Western India in the fourth and fifth century A.D. and were only repelled by the great Vikramaditya of undying fame. It must be remembered that many of these invaders, after coming here, finally settled in the country and adopted the Buddhist religion and formed a part of the people. With the decline of the power of the Buddhist kings, the Buddha religion also declined and the ancient Hindu religion revived towards the close of the fifth century or even earlier with the accession of the Gupta kings to power in 430 A. D., because these were essentially orthodox Hindu kings and favoured the orthodox religion, although they tolerated the Buddha religion and even endowed it with gifts. The literature of this period is vast. Different arts were developed by the Buddhists. Manu, the highest authority on Dharma-Shastra, flourished in this period. The most important astronomical *siddhantas* were established in this period. The greatest early astronomers viz., Parashar, Garga and others flourished during this most illustrious epoch.

The fourth or the Budhistic epoch dates from 242 B.C. to 500 A.D. and the fifth or the last epoch may be said to date from 500 A.D. to 1194 A.D., and called the Pauranik period. It will be remembered that the foreigners had, since a couple of centuries before Christ, begun to commit raids on the country and the last invasion of the ancient times was made by the white Huns or Sakas. At this time Vakramaditya, the great king of Ujjayani, was the master of northern India and he beat back these invaders in the great battle of Korur fought in the year 544 A.D., and asserted the Hindu independence. He was a great patron of Hindu genius and literature and a new form of Hinduism also asserted itself, on the ruins of Buddhism under his patronage. The two centuries and a half commencing with that king (500-750 A.D.) have been denominated the Augustan era of Sanskrit literature. Vikrama ruled from 515 to 550 A.D., and we have Kalidas the poet, Amarasinha the lexicographer, Aryabhatta and Varahamihira the writers of modern astronomy, and several others flourishing at his Court. Bharavi lived between 550 and 600 A.D. The next important monarch, Shiladitya the Second, ruled from 610 to 650 A.D. and we are told that the Chinese traveller, Houen Tsang, visited his Court in 640 A.D. and that Dandin and Banabhatta were patronised by him. The next great king, Yashovarman, reigned from 700 to 730 A.D. and Bhavabhuti lived at his Court. It was in this Augustan era that the national epics were re-touched and the voluminous Puranas composed in their present shape. Here closes the early part of the Pauranik period. The next two centuries are historically blank, though we see that a new race, of the name Rajaputa, alleged to have descended from the Scythian invaders, was slowly coming to prominence. The Rajaputs were firmly established in 950 A.D. and held sway till the close of the twelfth century, when they were almost over-thrown by the Mahomedans. It was in this

dark period that Shankaracharya, the arch-defender of the old Hindu religion was born (788-850 A. D.). It was he who brought down Buddhism and finally established the Hindu religion. Of course it was not the old Vedic or Aryan religion that he helped to establish. For, though claiming its origin from the Vedas, it deviated greatly from the Vedic religion. It was in this period also that the Buddhists were persecuted, their monasteries destroyed and their monks harassed. No wonder then that retributive justice revenged itself upon these persecutors, who were later on subjected to as much or more persecution at the hands of the Mahomedans. Synchronously with the Rajputs, the Chalukya kings of the Deccan flourished between 500 and 1200 A. D.; the Pala kings of Bengal between 850 and 1150 A. D.; the Sena kings from 1000 to 1204 A. D.; the Ballala dynasty of the Karanatik, in the eleventh century; the dynasty of Warangala from 1200 to 1323, and the kingdom of Vijayanagar, which was established in 1344 A. D., was broken up in 1565 by the famous battle at Talikota. Thus the Mahomedan power which was subdued and driven from the Western Europe, baffled similar attempts of the ancient Hindu kingdoms to repulse it and was firmly established over the whole of India. With the mention of Bhaskaracharya, Jayadeva, Shriharsha, Magha &c., in the twelfth century and of Sayanacharya in the fourteenth century, we close our meagre outline of the ancient history of India.

The date of Kalidas.

Kalidas' life is as much unknown, it is said, as that of Shakspeare. The only conjecture, internal evidence leads to, is that he was a Kashmiri either by birth or by naturalization; that he was a Brahman of the Saraswat kind and was a Shaiva. He is called the offspring of the Muses. Nothing is known beyond this. Shakspeare's life is not

such a blank to us. Indeed, like Kalidas, he speaks very little of himself. But critics have been able to find out his birth-place, the school where he was educated, his life first as an actor, then as a dramatist and finally as a silent observer of the world. Further, his plays have been pointed out to be the reflections of the different conditions he actually passed through in his life. Accordingly we find in Shakspeare's works this world painted alternately as a place of genial mirth, of hope, of good, or as a seat of wickedness, where virtue suffers and vice succeeds. We also know something of his married life. Thus we have come to know a good deal, thanks to the labours of the English and Continental critics, of the Prince of English poets ; while, nothing is known about our poet. In this respect, he may be likened to Homer, to whom the Iliad is ascribed. It is disputed that Homer is a fictitious person and that the Iliad is a combined work of various authors. Different nations claimed the citizenship of Homer, just as much as Kalidas has been claimed by Kashmir, by Ujjain, and by Dhara. All agree, of course, in the belief that he was patronized by a certain monarch, but who this monarch was and when he flourished are points as yet undecided. The student world will be satisfied if the date of that patron king be satisfactorily and indisputably established. For then it will at least be definitely said that Kalidas flourished during the period of that monarch, his patron. But neither point has been settled and a very wide variety of opinion exists about his date or the date of his patron king. Thus M. Hippolyte Fauche supposes that the poet lived during the time of the voluptuous king Agni-varma, the last king of the Raghuvamsha. But in assuming the period of this king—which is the eighth century before Christ—to be the time of Kalidas also, two points are forgotten. The first is that the concluding canto of the Raghuvamsha

presents an abrupt end and is in violation of the poetic rule that a benediction must close a composition and that the last king of the Raghuvamsha was not the last but was followed by thirty-seven more kings according to Vishnu-Purana. This leaves us to infer that either Kalidas did not live to complete the poem or the latter cantos have been lost. The second is that since Bhavabhuti's date has been fixed finally in the 8th century after Christ, and if we are to accept M. Hippolyte Fauche's opinion, we must suppose a period of sixteen centuries to intervene between the two poets, which is not probable considering that Bhavabhuti's compositions present a close similarity with the works of Kalidas in language and dramatic art. However the eighth century before Christ is the earliest date that has been assigned to Kalidas. Bentley, on the authority of the Bhojaprabandha composed by one Ballala-Mishra, places the poet in the eleventh century after Christ, because it is said that Bhoja Raja, who ruled in that century at Ujjain, was the patron of learning. But many princes bore the title of Bhoja, and the kings of Ujjain might have been so styled. Colonel Todd mentions three Bhojas who ruled respectively in the sixth, the seventh, and the eleventh century. It is therefore difficult to determine who this particular Bhoja was. But if he was the one of the eleventh century there is a serious objection to the supposition that Kalidas flourished in his reign in the fact that we have in the Aihole inscriptions (634 A.D.) the earliest mention of our poet. The same objection holds good even if the poet be supposed to have flourished at the Court of the king Bhoja of Dhara in the eleventh century, besides the objection that arises from the fact that this king mentions in his writings Bhamaha and others, who, in their turn, quote Kalidas. The eleventh century after Christ is however the latest date that is assigned to the poet. The real date, therefore, must be some-

where between these two extreme limits. Accordingly we find Prof. Lassen placing him in the second half of the second century after Christ and Prof. Weber assigning his three dramas to a period from the second to the fourth century A.D., judging from the internal evidence, partly derived from the language used and partly from the phase of civilisation presented to us in the poet's compositions. Also we see Col. Wilford placing him in the fifth century on the authority of *Shatrunjaya-Mahatmya*, a Jain work, composed by one Dhaneshvar-Suri, in which it is said that a Vikramaditya may appear, after 460 years of the era have elapsed. But there is a confusion about the king. Vira is spoken of here and refers, according to Dr. Bhau Daji, to Maha-Vira or Vardhamana and not to Vikramaditya, though the latter is also styled Vira. But this controversy as to Kalidas' date has been mainly confined to two dates, viz. 56 B.C. and the early part of the sixth century A. D., the latter having been accepted by Prof. Max Muller and Dr. Bhandarkar.

There is a tradition which says that Vikramaditya reigned in 56 B.C. The same tradition further states that Vikramaditya the Great founded in this year his era and called it the Samvat Era, in commemoration of a victory that this monarch achieved in a battle with foreigners. Now Dr. Bhau Daji knows of no inscription before the 11th century A.D. adopting this era, and Westgaard holds that the grant of Dantidurga dated Saka 675 and Samvat 811 (A.C. 754), contains the earliest certain mention of the same. Moreover no trace of it is found in the whole of the Buddhistic period in this or other countries where Buddhism prevailed or is prevailing. Dr. Fergusson seeing this difficulty ingeniously accounts for the tradition by affirming that the said Samvat era originated with the battle of Korur fought in 544 A.D. by Vikramaditya with the Sakas, and that his chroniclers fixed the era six centuries behind to make it appear anterior to the Shakabda, the Buddhistic era.

Historically speaking, however, there was no Vikramaditya ruling in 56 B.C. The Huns or the Sakas came to invade India in the 4th or the 5th century A. D. and succeeded in overthrowing the Gupta Emperors, but they were subdued by the great Vikramaditya, who must have therefore lived about the sixth century. But the accuracy of the date which has been assigned to this event of the invasion of India by the Sakas has itself been questioned by some who argue that they came to this country in the 1st century B. C. When this contention comes to be verified by history proper, it will have to a certain extent disabled the evidence leading to the establishment of the sixth century as the time of that monarch and consequently of Kalidas. Till then it may be left out of consideration. But the celebrated Mandasor inscription which Mr. Fleet has discovered and explained, throws great light not only on this Samvat era, but explodes Dr. Fergusson's ingenious theory. This is a stone inscription placed in the front of a temple of Mahadev in the village of Dashapura in the Scindia's dominions. It tells us that a certain guild of weavers built that temple in the village and the work was completed "when 493 years had elapsed since the tribal constitution of the Malwas" *i. e.* in 437 A.C. The same inscription further informs us that the temple was repaired 529 years after the same constitution of the Malwas *i. e.* in 473 A.C. From this inscription Mr. Fleet argues that what was considered as the Samvat era, founded by Vikramaditya in 56 B.C., or according to Dr. Fergusson founded by Vikramaditya in 544 A. D. and thrown back by six centuries by his chroniclers, was in reality the Malava era. If this came to be connected with the name of Vikramaditya, it was because he raised the Malwas to the rank of the first nation in India. This very much throws into backgrounds the theory of Dr. Fergusson, and the tradition of Vikramaditya having reigned in 56 B. C. and founded the Samvat era in that year, is

also explained away. But the date 56 B.C. has some more evidence adduced in its support. In *Buddha-charita* and *Lalitavistara* of the poet Ashwaghosha we have a number of passages almost similar to passages occurring in both the *Raghu-vamsha* and the *Kumara-sambhava* of Kalidasa. This Ashwaghosha is said to be a contemporary of the king Kanishka and of the poets, Bhasa, Saumilla and others, and Kanishka is said to have reigned at about 78 A.D. Now either must have borrowed from the other. If Kalidasa has borrowed from Ashwaghosha, the former must have flourished some time after 78 A.D. This supposition cannot be accepted as it does not help the advocates of 56 B.C. It has therefore to be supposed that Ashwaghosha borrowed from Kalidasa, so that Kalidasa comes to precede Ashwaghosha and since the latter flourished at about 78 A. D. contemporaneously with the king Kanishka, Kalidasa comes to have lived some time before 78 A. D., say between 56 to 25 B. C. i. e. a century or a century and a-quarter before Ashwaghosha. But Ashwaghosha is said to be a contemporary of Bhasa and Saumilla, who, according to Kalidasa's own mention, are his predecessors. Thus unless the Bhasa and Saumilla of Kalidasa are different from the Bhasa and Saumilla of Ashwaghosha's times, Kalidasa becomes at once the predecessor and the successor of Ashwaghosha. Again the similarity of certain passages occurring in the writings of the two poets is a useless point in the establishment of one or the other theory, as it can support both the theories alike. One has therefore to turn to some other evidence to settle the seniority of the one or the other poet. The style of the two poets, for instance, may help us to the solution of the problem. Thus we find that the style of Ashwaghosha is in common with the whole Buddhist literature, rough and barbarous and that of Kalidasa polished and elegant. This is a considerable proof of Kalidasa not having lived before Ashwaghosha. Also the theorists of 56 B.C.

who consider that five or six centuries must elapse between Bhavabhuti and Kalidasa to account for the difference between the styles of these two poets cannot urge that a century is a sufficiently long time to account for the remarkable difference between the writings of Kalidasa and Ashwaghosa; another strange fact is that Kalidasa who is claimed to have lived in 56 B. C. is not mentioned earlier than 634 A. D., is not even alluded to throughout the whole of Buddhist literature or period. Again Kalidasa is a Shaiva. And the worship of the Trinity was introduced during the Pauranic age only and not before. If then this age is accepted to be the last epoch of the ancient history of India, Kalidasa must be placed in this age, whatever be the limits that may be fixed to it. And if it be agreed that this Pauranic age begins with about 500 A. D. and runs down to 1194 A. D., to include both the earlier and the later stages of it, the time of Kalidasa cannot but be placed in this epoch.

We have thus an abundance of evidence which goes to prove that Kalidasa must have lived some time during the first half of the sixth century after Christ. As we have said above, in the *Aihol* inscriptions (634 A. D.) there is the earliest mention of the poet. There is a passage in an inscription at Buddha Gaya, dated 948 A. D., which runs thus : "Vikramaditya was certainly a king renowned in the world. So, in his court, were nine learned men known under the epithet of "*Nava-Ratnani*." There is also a tradition to the same effect. Varahamihira, the celebrated astronomer, was admittedly one of the "nine gems" of Vikrama's court. In his work on Astronomy he has mentioned his own date, from which it has been ascertained that he died in 587 A. D. There is also an inscription containing a stanza which mentions that Kalidasa and Varahamihira were in the court of Vikrama. Amarasinha, another gem of that court, is believed to have built the

temple at Buddha Gaya between the fifth and the sixth century. There is a Singalese tradition which makes our poet a contemporary of Kumaradas, the king of Ceylon, who ascended the throne in 515 A.D. We have the poet mentioned by Bana in the introduction to his *Harshacharita*. And Kshiraswamin, the well-known lexicographer, quotes from all the works of Kalidasa. The 14th verse in the *Meghaduta*, a poem by Kalidasa, contains the words निजुल, and दिङ्नाग, the former of which occurs in *Vikramorvashi* also. This निजुल, an obscure name, is said to have been our poet's friend. But दिङ्नाग was his foe. This person was a celebrated writer on logic and a pupil of Asanga, who was the elder brother and also the teacher of Vasubandhu, who, in his turn, Hsuen Tsang says, was Vikramaditya's contemporary. Kalhana, the historian of Kashmir, places Vikramaditya thirty reigns after Kanishka, who reigned from 78 A. D. and six reigns before Durlabhavardhana, who reigned from 598 A. D. and this conclusively fixes the reign of Vikramaditya to the beginning of the sixth century. Alberuni mentions that Vikramaditya "put him (the Saka king) to flight and killed him in the region of Korura between Multan and the castle of Loni." Hsuen Tsang, who came to India in the seventh century, places the reign of Shiladitya I about 580 A. D. and places Vikramaditya immediately before Shiladitya. Mr. S. Beal, on the authority of the Chinese pilgrim, Sung-yun, who came to Gandhara in 520 A.D., has pointed out that the Ye-thas, who were the same as the Ephthalites or the Huns of the Byzantine writers, had their power extended as far as Malwa. The *Cachnama* or the history of Sindha also confirms the same date, because it says that the Shahi rule was overthrown in 505 A. D. If this date of the invasion of and the establishment of the power in India by the Huns be accepted, the allusion of Kalidasa in his *Raghuvamsha* to his hero's killing the Huna kings in Kashmir appears to relate

to these very Huns of the fifth century and which perhaps proves that either he was a contemporary with those political events or that those events were fresh in his mind and the mind of his reader. And we know that the great battle of Korura, in which the Huns were finally completely overthrown and expelled from the country and made to conceal themselves behind the frontier mountain-walls, was fought in 544 A. D., twenty-four years after the temporary establishment of their power, according to Sung-yun and Mr. S. Beal, in Malwa in 520 A.D. Further, the Prakrita language was not a literary language before the 5th or the 6th century. And Kalidasa's writings show that he must have lived at this time when also Pauranic Hinduism flourished, temples and images were revered and the Hindu Trinity was worshipped. He could not, therefore, have lived in the first century B. C. when none of these things was recognised. Moreover, Kalidasa's successors, such as Bharavi, Dandin, Bana, Subandhu, Bhavabhuti—"who have so much in common in thought and in language with Kalidasa—all belong to the period from the sixth to the eighth century after Christ." Prof. Weber will not allow such a long period as seven centuries to elapse between Kalidasa and Bhavabhuti. And surely "it is as impossible to separate Kalidasa from this galaxy of literary men and throw him six centuries backwards, *i. e.*, to within two centuries of Ashoka and his Buddhistic council, as it is impossible to separate Shakspeare from the Elizabethan poets and to assign to him a date within two centuries of Alfred's time."

Thus it becomes quite evident that the poet belongs to that period of the ancient history which is fitly styled the Augustan era. It was in this era that the country had some respite from foreign invasions, and it was in this era that the arts of peace flourished. It was at once an era for technical arts, for industries and manufactures, for science

and literature, and for religion and law; and it was in this period that the national epics were retouched and the numerous Puranas composed, modified and expanded.

Manners of the people.

In this period of general peace and revival of learning the manners of the people are worth knowing. Though free from the fears of foreign invasion, the country did not enjoy complete internal peace, as internecine wars were carried on now and then; and howsoever our poets may conceal them, there are clear traces pointing them out, though it has to be admitted that they were not very common; and the vigorous growth of literature which continued for several centuries, following the accession of Vikramaditya to the throne and the expulsion of the Huns, is an evidence of their paucity. We find laws of administration and government enacted and faithfully followed out. We find that a kindly and sympathetic form of administration prevailed. Taxation was not heavy. The principle that moderate taxation is not a means of despoiling people of their earnings for the purpose of enriching government treasuries but is a means to provide the ruling body with a fund to be expended on the protection of the people, was enunciated and appreciated. People's liberties were not trampled upon. Education was spreading, and the caste system, prevailing some centuries since and organised with a view to divide different industries among different classes, did not restrict education to the Brahman class alone. The absolute seclusion of women from the sight of the people, which came to be introduced in the later Pauranic age and was developed and enforced, among some communities of India, under the Mahomedan rule, was unknown during the early Pauranic age. We find numerous instances of married and unmarried women mixing with males and passing through

crowded streets. Early marriages or betrothals of the later times were by no means compulsory in that age. Education was not restricted to males only. Girls were taught reading and writing as a matter of course. But their education frequently comprised even painting, singing, dancing and versification. The rights of marriage were the same as they were before and are now. The family system was the joint family system of to-day which led to constant family dissensions. Widow-marriage was not forbidden. Festivities and fairs were common. Dramatic plays were not performed in public theatres as now, but in the royal courts or at the places of fairs. Their performance was, therefore, not regular, but occasional, when the people were disposed to be merry or the kings or big lords wanted to be amused. There were grog-shops and possibly fire-water was a general drink. Slave-servants were an important item. We read of *Yavantis* or forester-slaves. Whoever these were—the Bactrians or the Cambodians or the Huns or the aborigenes—that slaves were common, that persons sold themselves or were sold as slaves appears to be beyond any doubt.

Kalidasa.

In this age, when the minds of the people were exhilarated and gladdened by political peace, when the patronage of monarchs persuaded men to emulate one another in literary pursuits, was born our poet Kalidasa, whose matchless flights in the region of fancy and the sphere of poetry were in concord with the surrounding circumstances. Now before narrating a few merits of our poet as a poet, let us briefly point out what poetry is. A mere metrical composition or an arrangement of gingling sounds does not constitute poetry. It is something expressed in words which touches the inmost chords of human mind and which produces a lasting sense of delight. Poetry is thus defined by the ablest

Sanskrit rhetoricians, and in it they lean more towards the Baconian than the Aristotelian theory. According to them either prose or verse may be poetry. But English critics would say that a prose-poetry though pleasurable may not be read often with the same rapture ; whereas the same narrated in metre and rhyme becomes a source of lasting and unmitigated pleasure. Verse is therefore an artificial source of pleasure. "It is an incentive to fix attention or a device for economising it." Aristotle in the beginning held that poetry, viewed generally, was imitation, but afterwards he modified his view. He latterly thought that poetry represented actions and events less ordinary and interchanged and that it endued them with more rareness than is found in nature. Thus his original theory of poetry being merely imaginative passion consistent with nature fell to the ground by his own modified views. According to Aristotle's first views, poetry is truthful and imitative, and according to Bacon it is creative and fantastical. "Poetry," says Bacon, "is a part of learning in measure of words, for the most part restrained but in all other respects extremely licensed." Mammata has also spoken of poetry as unfettered by laws, and as thus distinguished from the creation of god or nature, which is subject to certain laws. "Reason," Bacon sums up, "doth buckle and bow the mind into the nature of things," whereas poetry "doth raise and erect the mind, by submitting the shows of things to the desires of the mind." It cannot therefore be truthful to nature. This question of the theory of poetry was a disputed point in Europe as it was in this country. Wordsworth defined it as Aristotle first did. Coleridge's disquisitions on this subject are developments of the Baconian theory. Poetry was considered an antithesis to prose, and Coleridge pointed out that the true antithesis was between poetry and science. As in this art, so in the art of paint-

ing the same question engaged the minds of the people of Europe, and different theories were adopted at different times. Thus pre-Raphaelitism consisted in advocating the doctrine of exact imitation of nature, as opposed to the doctrine of Sir Joshua Reynolds that a true artist must improve and correct nature. And truth to say, whatever the doctrines held by the different masters of these arts, the Baconian theory was followed by both the above mentioned advocates. Even Wordsworth's own poetry has falsified his doctrine everywhere. "The poetic or imaginative faculty," says Masson, "is the power of intellectually producing a new or an artificial concrete; and the poetic genius or temperament is that disposition of mind which leads habitually or by preference to that kind of intellectual exercise." And this intellectual exercise may consist "in the imagination of scenes or objects, of incident, of physiognomy and costume, of states of feeling, which last enters in lyric poetry, in the epic, and the drama." Thus "those who having the largest amount of poetic genius of this kind associate therewith the more extensive array of intellectual qualities, (such as exquisite propriety and delicacy of style, easy and perfect mastery over the language, depth, originality, richness of humour, and fire and passion) are the poets of the greatest universal charm."

Now who would deny to Kalidasa the claim to the highest distinction as a poet of this nature? Of course Bharavi is considered by some to excel Kalidasa, in vigour of thought and language, a spirited and lofty eloquence in expression, though in the richness of creative fancy, in true tenderness and pathos, in the sweetness and melody of verse, our poet is decidedly his master. Then it is contended that the palm of superiority deserves to be given to Bhavabhuti, who and our poet only occupy the highest eminence in the region of poetry. Whoever has read Kalidasa's two best dramas and

his poems, and has also read the three dramas of Bhavabhuti, will not fail to notice in the latter a remarkable variety of incident, treatment and sentiment, as also a most finished style and a highly pregnant language that truly touche the inmost chords of the heart; and in the former a similarity of conception, incident and treatment? And if variety of conception goes a great way in the formation of the estimate of a poet, the contention of giving to the author of the Uttara-Ramacharita superiority over Kalidasa may be said to have sound substratum for it. Why is Shakspeare valued so much? Mainly because of this variety. His thirty-six plays present a world of humanity in its manifold phases. Each character that he has depicted forms a distinct entity just as each individual unit of God's creation presents a palpable or minute difference from another individual unit. That Bhavabhuti has shown such a variety and that Kalidasa has not shown it is therefore a contention which cannot be contradicted. Yet our poet no doubt possesses matchless qualities. His perspicuity, his brevity, his elegance, his dignified demeanour, his condensation of thought are admirable and incomparable. Dr. Bhandarkar in a few pointed sentences thus draws a distinction between the two poets. "Kalidasa has more fancy, is a greater artist than Bhavabhuti. He suggests the sentiment which Bhavabhuti expresses in forcible language. The characters of Bhavabhuti may weep, whereas those of Kalidasa may shed a few tears only, if at all. In the language of Sanskrit critics Kalidasa's *Rasa* is conveyed or *Abhivyakta* by the *Lakshya* or the *Vyangya* sense of words, while Bhavabhuti's is conveyed by the *Vachya* sense only." Thus *Dhwani* in which the excellence of poetic pleasure is held to consist by Sanskrit rhetoricians abounds in the writings of our poet.

To whomsoever the palm of superiority may be given, it is a fact that Kalidasa has not only been

a favourite poet of this country but has charmed even Europe. Who has read his poem *Raghuvamsha* and is tired of it? Who has not been enchanted by his *Shakuntala*? They are works which, ever so often read, will never weary, will never cease to enrapture the reader, never fail to furnish him with some new cause for delight. Goethe, on reading the *Shakuntala*, thus declared : —

“ Wouldst thou the young year’s blossoms and the fruits
of its decline,

And all by which the soul is charmed, enraptured,
feasted, fed ?

Wouldst thou the earth and heaven itself in one sole
name combine ?

I name thee O *Sakuntala* ! and all at once is said” —

Alexander Von Humboldt thus expressed himself: “ Kalidasa, the celebrated author of the *Sakuntala* is a masterly describer of the influence which nature exercises upon the minds of lovers. Tenderness in the expression of feeling, and richness of creative fancy, have assigned to him his lofty place among the poets of all nations.” Monier Williams thus says: “No composition of Kalidasa displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counter-workings of its conflicting feelings, in short, more entitles him to rank as the Shakespeare of India than the *Shakuntala*.” These are but fit praises: for “no sweeter or lovelier creation has emanated from the human fancy than the gentle and tender souled forest maiden *Shakuntala*,” and what may be said of the poet from this his work is corroborated by a few of his other works also. The best fame bearers of this poet are the *Raghuvamsha*, the *Meghaduta*, the *Shakuntala* and the

Vikramorvashiya. The story of the Raghus is a more fitting subject for history than for poetry and it was Kalidasa's unbounded genius alone, that could thus enliven it. He shows an intimate knowledge of the court life, the scenes whereof he paints with a masterly skill. His descriptions are always rich and truly poetic. Of course his natural descriptions do not approach those of Wordsworth; but the deficiency may be due to the difference between the ways of living of the two poets, Wordsworth having a passion for natural and forest scenery, while the observation of nature's beauty of our poet was perhaps more or less confined to the city or the surrounding pleasure-gardens. Yet his descriptions are frequently grand and are only surpassed, if at all by any, by those of Bhavabhuti. In Meghaduta he has indeed taken a matchless flight. Such a purely imaginative, passionate and beautiful poem can only be produced by a Kalidasa, or a Shakspeare or a Milton. Had Kalidasa written nothing else and left only this little poem, it would have immortalized him as a poet of the greatest merit. In reality, in all his works, he displays a rich and superb fancy and the reader remains from the first to the last under its spell. His chief claim to merit is the inimitable melodiousness of versification, the sweetness of style and charming simplicity of language, which is ever elegant and chaste and never stoops to vulgarity. What is called *prasad* in Sanskrit is the common attribute of all his writings. His similes are exact and wonderfully perfect. His descriptions of natural creations, such as he has observed, may throw into the background the most beautiful paintings in colours. He has an unfailing capacity to vary the language suitably to the different feelings and sentiments, incidents or occasions. Whether he describes the heroic or the erotic, the pathetic or the fearful, he is always at his best, though he is always spoken of quite truly, as the master of the erotic. His style is always pithy and short but sweet and clear and pre-

gnant. He expresses in a few striking terms what others might express in a yarn however forcible. Such a power itself bespeaks a wonderful command over the language. Suggestiveness is a great merit of his words or speeches and is surpassed by none. His ideas of women are not the mean ideas of those who might speak of them as slaves or as objects for the gratification of brutal passions; and so he has spoken of them always with touching tenderness and respect. What is termed the sublime is the greatest qualification of our poet and is his peculiar possession unowned by anybody else. Dryden spoke of Homer and Milton as the only poets who possessed it. Were he to live when Kalidasa's first work was published in Europe, he might have found reason to add the name of Kalidasa to those two poets, with regard to the possession of that quality.

Besides the works mentioned above *Ritusamhar* and *Kumarsambhava* are unquestionably his works. Latterly Prof. Weber has shown that *Malvikagni-mitra* must also be his production. The smaller works of *Shrutabodha*, *Shringaratilaka* and *Shringar-rasashtaka* also claim his authorship. A good many other works which are also ascribed to Kalidasa are as follows:—असज्जनवर्णन, प्रभोत्तरमाला, घटकपूरकाव्य, हास्यार्णव नाटक, कर्पूरमंजरी, श्यालामंडक, भोजप्रबंध, भोजचंपू, रामायणचंपू, महापद्माष्टक, गंगाष्टक, राक्षसकाव्य, पुष्पबाणविलास, सेतुकाव्य, ज्योतिर्विदाभरण. Most of these, however, prove to be not the productions of Kalidasa at all or, if of one, he must be a different Kalidasa from the poet of *Shakuntala*.

The poet of such highly eminent poetic parts as have been pointed out above, is the author of the drama *Vikramorvasi*. The story of the play is as old as the *Rig-Veda* and is in its first conception a myth of the Sun (Pururavas—bright-eyed) pursuing the dawn (Urvashi—wide-pervading). The two unite in the morning for a while, and then separate,

until towards the evening they meet together again. The story of the Puranas of a mortal king wooing a damsel of divine birth is therefore an allegory based on that natural phenomenon. It is differently told in the different *Puranas*. The difference between the story as related in the several *Puranas* and as found in the play is supposed by Wilson to be due to a probability that the Puranas were composed after the composition of this play, otherwise the poet, he says, would not have deviated from them in deference to them.

Sources of the plot.

The story as given in the *Vishnupurana* and *Padmapurana* runs as follows:—Urvashi, the *Upsaras*, incurred the displeasure of Mitra and Varuna who sentenced her to become the consort of a mortal. In consequence of it she became enamoured of Pururavas, the son of Budha and Ila. She was beautiful and easily impressed the king, who eventually married her after having agreed to her two conditions, which were that her two pet rams should be taken by the king under his own charge and guarded against being taken away by fraud or force, and that she was never to behold the person of the king divested of his raiment. The king accepted the conditions and the couple lived in the forest of Chitraratha near Alaka, the capital of Kuber for 61* years in perfect happiness. The absence of the nymph was felt in the Swarga and all pleasures appeared vapid without her. So towards the end of the curse a few Gandharwas came down, entered the sleeping apartment and carried off one of the rams. Its bleatings awoke Urvashi who echoed its cries and aroused the prince; but he being naked and fearing to be seen in that condition by her, hesitated to start for the recovery of the ram. Immediately the second ram was taken away, which excited afresh her grief and the king's anger also. He left

* This is not mentioned in the play.

the bed and thinking that the darkness prevailing would prevent her from seeing him ran after the thieves. Presently a flash of lightning disclosed the monarch's undressed person to the nymph, which thereupon put an end to their union and Urvashi immediately disappeared and went to the Swarga. When the king became conscious of his loss, his grief knew no bounds. He long wandered in quest of his love and after many years elapsed, he came to a lake in the Kuru-kshetra. Among the few nymphs who were sporting on the bank he found Urvashi whom he implored to return. But not disposed to do so, she persuaded him to return to his kingdom on the promise of visiting him once a year. This promise she kept and six children, of whom Ayus was the eldest, were the issue of their annual meetings.* But these occasional interviews were far from satisfying the king who was therefore miserable. The Gandharvas saw it and sent him a brazier charged with fire with which they directed him to perform a sacrifice in the forest to attain his wishes. The king repaired to the forest to perform the rite, but reflecting that he had quitted Urvashi, he returned to seek the nymph leaving the fire-vessel in the forest. He did not find his wife and returned to the forest where to his surprise the brazier was gone and in its stead stood a *Shami* and *Ashwatha* tree. Pururavas broke a branch off either tree and rubbing them together produced fire, of which he made three divisions and with those he performed several sacrifices and obtained the rank of Gandharva and was elevated to Swarga where he enjoyed the constant union with Urvashi.†

The story which is given in *Brihatkathasagar* differs in many points from either the Purana or the play. *Matsya-Purana* contains the story more conformably to the play. It runs thus: The divine

* The play contains nothing of this and closes with the appearance of Ayus.

† All this is different in the play.

Tara bore to *Soma* a son who was named *Budha*. *Budha* begot by *Ila* a son, who was named *Pururavas*. He became the monarch of seven earths. *Kesin* and myriads of *Daityas* fell before his prowess and *Urvashi* fascinated by his personal graces became his bride. Once *Virtue*, *Wealth* and *Desire* paid him a visit to ascertain which of them was the most esteemed by him. On the king having decided for *Virtue*, the other two were offended, and *Wealth* pronounced upon him a curse that he would fall by his avarice and *Desire* did the same and declared that he should be separated from his wife and suffer distraction in the forest of *Kumara* on the *Gandhamadana* mountain. But *Virtue* declared that he should enjoy a long and pious life and that his descendants should multiply and rule for ever. *Pururavas* was in the habit of paying a visit to *Indra* every day. Having ascended his car and accompanying the Sun in his southern course he beheld once the demon *Kesin* seize and carry off the nymphs *Urvashi* and *Chitra-Lekha*. He then attacked and destroyed the demon with the shaft *Vayu*, rescued the nymphs and established *Indra* on his throne, which the demon had endangered. He was once invited to a festival at which was performed a play called *Laxshmi-swayamwara*, the invention of *Bharata*, and by *Indra's* command *Rambha*, *Menaka* and *Urvashi* performed their parts. *Urvashi* who performed the part of *Laxshmi*, forgot her part in her admiration of the king and incurred the high displeasure of the sage, who sentenced her to separation from the prince on earth and condemned her to pine for him for fifty-five years, transformed into a vine, until restored to the regrets of *Pururavas*. *Urvashi* after the expiry of her curse bore him eight sons. This story is nearly that of the play.

Vikramarvashiya.

The play is indeed fit to be ranked among the best. The story is simple and consequently there

is not a great display of character, but the timid constancy of Urvashi is not unhappily contrasted with the irresolute haughtiness of the queen. The poet shows thorough acquaintance with the springs of human feelings and his observations on the relations of the sexes in domestic life are equally shrewd and just. The chief charm of the piece, says Wilson, is its poetry. The story, the situation and the characters are all highly imaginative and nothing can surpass the justice and beauty of many of the thoughts. One feature which distinguishes it from the poet's other works or from the works of other poets is the Prakrit verses which according to some texts are put into the king's mouth in the Fourth Act, where he plays very much the part of the mad King Lear of Shakspeare. These *prakrit* verses have been held by some to be genuine, by others as spurious, and thus the question has yet remained open. If genuine, they raise the question as to whether the *prakrit* was a spoken language at this time. Prof. Weber opines that the written language was much different from the spoken language; and it is doubted whether the Sanskrit was ever a spoken tongue. But it would not be too much to assume that the Sanskrit may have been both the written and the spoken tongue for a few centuries after the Vedic and a few centuries prior to the Pauranic period. Then it appears unquestionable that in the last epoch of India's ancient history, the spoken language was the *prakrit* possibly of a high order. Whatever it be, if the *prakrit* verses be genuine, (and we are rather inclined towards the other supposition) it adds to other evidence which goes to prove that the *prakrit* was a spoken language during the fifth epoch.

Of all the Acts, the first and the fourth are the best, and the first is better than the fourth. The scene in the first is laid on the Hemakuta mountain, where also the last Act of *Shakuntala* is laid, and which circumstance may lead one to conjecture that *Vikramorvashiya* may have been written immediately

after the brilliant production of *Shakuntala* was finished. The erotic in the first Act of our play has reached the climax and its representation leaves an ineffable impression on the reader's mind. The following Acts excepting the second best *viz.* the fourth are not so interesting.

Between the *Shakuntala* and the present play, there is a good deal of correspondence. The subject of each is taken from heroic mythology and a royal demi-god and a nymph of more than mortal mould are the hero and the heroine of both. There is the same vivacity of description and tenderness of feeling, the same delicate beauty in the thoughts and elegance in the style in both. It may be difficult, says Wilson, to decide to which the palm of superiority belongs. But the story of the present play, he continues, is perhaps more skilfully woven and the incidents rise out of each other more naturally than in the rival play, while on the other hand there is perhaps no one personage in that play so interesting as its heroine. On reading the *Shakuntala*, the student expects to see a variety in the present play, considering the prodigious power of the poet. But he is much disappointed in that respect. He feels that the one play ought to be quite distinct from the other in incidents, places of amusement, and in denouement. But he finds nothing of the kind. This is a great defect. There is no doubt, however, that all points considered the palm of superiority belongs to the play of *Shakuntala*. It may be asked whether the intercourse of heroes and of goddesses introduced in the play may not appear fantastic to the English reader. But Wilson answers that such intercourse is a familiar theme of their youthful studies and the transformation of Urvashi into a vine is not without abundant parallels in the metamorphoses of Ovid. The personages and situations of the superhuman portion of the drama are both elegant and picturesque and the grouping of the nymphs upon the peaks of the Himalaya or the des-

cent of Narada through the fields of either might be represented with beauty and facility by means of modern theatrical machinery. The incidents, he admits, are trivial and the loves of the hero and the heroine are unimportant; but they are subject, he points out, to awful control, whose interference invests them with a dignity superior to their natural level. Fate is the ruling principle of the narrative.

Before proceeding to give contents of the drama, we may present to the reader a short summary of Wilson's remarks regarding certain dramatic topics.

The source of the Hindu Drama.

The theatrical representations of modern Europe are the legitimate offsprings of the classical drama. Their merits or defects were inherited from their parents. The defects or the merits of the Hindu theatre are its own. The Hindu theatre neither borrowed from the nations of Europe, since there was no such literature current there before the 14th or 15th century when the Hindu theatre began to decline; nor from the Mahomedans whose literature is conspicuous by complete exclusion of theatrical writings; nor from the Persians, the Arabians or Egyptians among whom such literature was not naturalized; nor from the Greeks or the Chinese, since the Hindu theatre presents characteristic varieties of conduct and construction which strongly evidence both original design and national development, not found in these last.

Its classification.

The Hindu theatre belongs to that division of dramatic composition which modern critics have agreed to term Romantic in opposition to what some schools have been pleased to call Classical.

Nataka.

Nataka is the most perfect kind of dramatic composition. The subject should be a celebrated one

and important. The story should be selected from mythological or historical record; it may also be fictitious or mixed, or partly resting on tradition and partly on the creation of the author. Like the Greek tragedy the *Nataka* is to represent exalted personages, a monarch, a demi-god, or a divinity. The action or more properly the passion should be but one of love or heroism. The plot should be simple, the incidents consistent, the business should spring direct from the story and should be free from prolix and episodical interruptions. The time should not be protracted and the duration of an act should not exceed one day, though it may be extended to a few days or a years as may be required by circumstances. When the action cannot be comprised within these limits the less important matter may be thrown into a narrative between the acts or explained by one of the actors. The diction should be perspicuous and polished. In many of these characteristics the *Nataka* presents an obvious analogy to the tragedy of the Greeks.

With regard to the unities of Aristotle it may be pointed out that that of action is fully recognised, that of place is not noticed, that of time is made to conform to the necessities of the particular drama *e. g.* 12 years are supposed to pass between the First and the Second Act in the *Uttararamcharita* and also in this play between the 4th and the 5th. This affords an analogy to the licence of the Romantic drama.

Tragedy and Comedy.

The total absence of the distinction between the comedy and the tragedy, is analogous to the Spanish and English drama, to which the terms tragedy and comedy in their ancient signification are not applicable, as they blend seriousness or sorrow with levity and laughter. Moreover a tragic catastrophe is prohibited by a positive rule by which death on the stage is disallowed.

Nor is its moral purport neglected and the chief aim of the theatre is considered to consist in disguising, by the insidious sweet, the unpalatable but salutary bitter of the cup.

The length of the Hindu play is its another peculiarity. It is not as long as the Athenian performance.

The ten *rupakas* and the eighteen *uprupakas* convey a satisfactory proof that the Hindus had cultivated the dramatic literature to a great extent.

Dramatic arrangement.

In the Hindu drama every piece opens with a prelude or induction which, in its propitiatory part and that of past occurrences, resembles the prologues in ancient times such as those of Euripides and Plautus, or in modern times such as the Faust of Goethe which affords a specimen of an induction.

By whom the *Nandi* is to be spoken, it is not certain. Perhaps it is spoken by the manager or somebody else, or by the manager not in his theatric costume.

Conduct of the plot.

The business of the play is termed *वस्तु*. Every business involves five elements—the *बीज*, *बिन्दु*, *पताका*, *प्रकरी*, and *कार्य*. The object of the business admits of five conditions, such as *आरम्भ*, *यत्न*, *प्राप्त्याशा*, *नियताप्ति* and *फलागम*, which combining with the five elements give rise to combinations of incidents called *sandhis*, by which an object is ultimately attained. The Sandhis are: *मुख*, *प्रतिमुख*, *गर्भ*, *विमर्श*, *उपसंहृति*, or *निर्वाण*. It is clear from what has been stated that considerable artifice must have been employed by the Hindu dramatists in the construction of their fable to authorise such a complicated sub-division of its details.

Characters of the Drama.

The hero in a high class drama must be a god, a demi-god or a mortal drawn from mythology, his-

tory or fable or from the poet's imagination. He is either क्लृप्त or शान्त, or भीरोदात्त or उदात्त. No incongruity with the prescribed conditions of such a hero is permissible. Heroines are specified with equal minuteness. All women from the divine to the lowest mortal can be introduced into a play and into the presence of stranger men, which shows that the Mahomedan *Zenana* system did not prevail and the social restraints put upon the Hindu woman were by no means of the severest kind as has been usually supposed. Schlegel observes that every theatre has its buffoon, and the Vidushaka of the Hindu theatre is that buffoon. He bears more affinity to Sancho Panza perhaps than any character in western fiction, imitating him in his shrewdness and simplicity, his fondness for good living and his love of ease. He takes part in the several intrigues and occasionally suffers for it. He is always lively, sometimes witty, though of no lofty kind.

The Argument.

ACT I.

Pururavas, the king of the kingdom, the capital of which is the city of Pratisthan, situated at the confluence of the Ganges and the Jamna, was, one morning, returning after doing homage to the sun, when on the way, he heard some female shrieks for help. He found two nymphs bewailing the loss of their friends, Urvashi and Chitralekha, who were seized away by the demon Keshi while they were half way back from the town of Kuber. He consoled them and on asking them to wait on the Hemakuta mountain, he directed his car to the direction, the fellow was seen to have fled away with his booty. He soon over-took the cowardly fellow, defeated and killed him, and restored the victims to their friends who were waiting on the mountain. The girls had swooned, and recovered their senses with some effort. On inquiry by Urvashi as to who her deliverer was she was pointed out the king. They saw

each other and were both impressed with each other's charms and felt drawn towards each other. She said her thanks and with her friend returned to Indra's court, escorted by Chitraratha, Indra's General, who was told by Indra to attack, seize and punish Keshi for his foul act, but who, on his way, had learnt of the king's act, and had therefore come to pay respects to him and invite him to Indra's court. The king then returned to his capital.

ACT II.

The king on his return finds that his mind is hopelessly gone with the damsel. He becomes listless to all affairs, and is absent-minded even at home and before his queen, Aushinai, the daughter of the Lord Keshi. She suspects the true cause; and being sure that the truth may be learnt from the simple friend of the king, Vidushaka, sends her trusty maid Nipunika to him. She uses a trick, dissembles cunningly and tempts the fellow to open his heart which was already about to burst with the secret. The maid communicates the secret, learnt from him, to her mistress, whose pride is thus wounded and who wishes immediately to reprimand her husband. Meanwhile the king after dismissing the Court a little before the usual hour of the morning, meets her friend and both repair to the pleasure-garden for some diversion. There, when they have sat a-while, Urvashi accompanied by her friend, and inspired with love goes to meet the king. She listens to his heart-pourings, concealing herself by her divine power, and is convinced of his devotion to her. Wishing to communicate her own attachment to him, she writes an epistle on a specially created birch-leaf and drops it before the king. Soon after they appear before the king, and now they should have been united together. But an obstacle comes in the way. She is called away by the order of the king of gods to present herself in his Court, as she was to perform

her part in the play named *Laxmiswayamwar* to be performed that evening for Indra's amusement. Thus they are again separated to their mutual grief. The king begins to grieve, when his queen with her maid approaches. Meanwhile it had happened that *Vidushaka* had dropped the birch-leaf carelessly and it had been wafted away by the wind, just near where the queen was standing. Her maid reads the contents of the epistle and from it the queen is assured of his love for *Urvashi* and decides to make a present of it to the king. Just at this time, the king was pitiously asking the wind to restore it to him and the queen at once stepped forward and restored it to him. She then censures him. He tries to conciliate her by dissimulation and prostration. But she heeds it not and in anger leaves him. The king and his friend then return to the palace as it was mid-day and very hot.

ACT III.

Here news transpires that the damsel *Urvashi*, while performing her part, made a blunder for which she was cursed by her teacher; but that *Indra* intervened and to befriend his friend and ally, *Vikram*, to whom she by her revelation was deeply attached, he mitigated the punishment and told her to enjoy his company till she saw the face of her first child. Thereupon she with her friend alights into the *Maniharmya* palace. There the queen was busy in performing a *Vrata*, with a view to propitiate the king whom she had insulted a short while ago, and which she now bitterly repents. The king is solicited to be present where the rays of the moon are shining, so that she may worship the moon there in his presence. After the worship is over, she bows to the king and assures him that she is no longer angry with him, that as a proof of it, she permits him to carry out his love for the damsel to its end, and that she would regard her as her sister. Then she goes away to break her day's fast in the evening.

Throughout this scene the damsel and her friend, invisible to mortal persons have been watching. The permission of the Queen constituted a license for her unobstructed union with the King. She appears before the King who takes her hand and marries her. Now the night has pretty far advanced and the king and the damsel repair to bed. Before going they mutually beg each other's pardon for all the trouble borne by both on each other's account.

ACT IV.

The couple then goes to sojourn at the *Gandhamadana* forest to enjoy the honey-moon. There she accidentally notices one day the king watching a girl with longing eyes. She is incensed at this faithlessness and forsakes the king and while wandering away from him she unconsciously steps into the forbidden part of Kumara's forest and is transformed into a vine, for such was the decree of the celebrated boy. Her restoration was dependent upon the touch with a gem named *Sungamaniya*. The king suddenly misses his bride and, maddened by grief, wanders about the forest in quest of her and questions trees, birds and beasts as to her whereabouts that he may go thither, find her out and fold her into his arms. After wandering thus for some time, he suddenly comes across some red jewel. He first despises it, but on advice from some invisible being that he should bear it on his person as it is with its help only that he may expect to be united with his lost friend, he picks it up and again leads the quest. Immediately after this, he comes across a creeper which he fancies resembles his bride, and so embraces her. On opening the eyes, whom does he find within his arms but his own wife! Then she relates her account and both return to the capital, as it is long since they have been away and his subjects must have grown anxious.

ACT V.

After their return the gem is carried away by a vulture. The bird, while perched on a tree in the

forest of Chyavana, is shot with an arrow by a boy of the hermitage. The jewel and the arrow which are picked up by the king's servants are brought before the king by them. The name of "Ayus, the son of Urvashi and Pururavas" is found engraved upon the arrow. Chyavana meanwhile sends the boy with a female ascetic to the king, because, having committed an act contrary to the rules of the *ashrama*, he is no longer fit to be an inmate of it. Urvashi is sent for and she recognises her son. She then explains to the king the cause why he was kept away for twelve years. The ascetic dame then departs. Now comes the time for the parting of Urvashi from Vikrama in obedience to the order of Indra. The king permits her to go back and resolves to betake himself to the forest. When Narada at once reveals himself and communicates the message of Indra, permitting Urvashi to live with him all his life. The play ends with a benediction asked for by the king.

The duration of the action.

Aristotle's unities have been already adverted to. Amongst these, the unity of action is strictly observed by our dramatic writers by making the central object fed by subordinate ones ; and the unity of time and place somewhat differently conceived by Indian dramatists, are followed according to the rules of the Sanskrit dramatic science. With respect to the action of the present play, it may be said that it covers a period of three or four months, since it is found that it commences in Spring and is finished after the rainy season has fairly set in. At least the action of the first four Acts which appears continuous extends over this period. This is evident from the First Act where vernal beauty is described as seen round about ; from the Second Act where the king speaks of the day being very hot and the creepers to have flowered ; from the Third Act where the rays of the moon are found to be very

pleasant in the evening ; and from the Fourth Act where the king's speeches discover that the monsoon has commenced and the first strong showers have fallen and turned stream-waters turbid. Coming to the details, the First Act opens with the king's return from the *Suryopasthana*, which evidently indicates the morning time. The Second Act, which begins in the midst of the king's council-business in the morning, closes at mid-day. The Third Act begins in the evening, for the pupils of Bharata are anxious to hurry away, it being the time of the evening ablutions of their preceptor, and the king is shown to have finished his evening prayers ; also the moon has arisen and her rays are worshipped by the Queen. Apparently the action of the play, as delineated in the first three Acts, beginning with the springing up of love between the hero and the heroine and their union, may be taken to be either spread over a day, having been commenced early in the morning and finished at night-fall, or spread over three different days on the argument that the events of these Acts cannot have happened in a single day. The action in the Fourth Act is timed in the early dawn, and the action of the last Act is also similarly timed, whereby the action of these two Acts is made to take two days. Thus the duration of the entire action of the play apparently becomes either three days or five.

For the correct understanding of the plot, however, a few days may be allowed for the full development of the love story. Then fifty-five years was the period of separation to be endured by the lovers on account of the curse hurled against Urvashi, which period has been adroitly bridged over by the poet by the creation of the fantastic brilliant stone called "the uniter of lovers," the produce of the feet of Parvati, and reduced to but a few days' separation only leading to severe lamentation and quest on the part of the king. Similarly the twelve years' period during which

the king was engaged in performing the *Naimisharanya* sacrifice and which was, to all appearances, also the period during which the heir-apparent to the throne was growing in age and being educated at the hermitage of Chyavana, have to be jumped over somehow. This has to be done either by attributing the action of the Fifth Act to a day, twelve years later than the action of the first Four Acts or by anticipating that period and making the day of the event of the Fifth Act contiguous with that of the preceding Acts and thus adjusting the whole action between the spring and the rainy season. On this subject, Wilson, with striking brevity, remarks "time uncertain."

The scene of the Action.

The place of the action in the First Act is laid on the Hemakuta, supposed to be situated to the North of the Himalaya mountain or between the Meru and the Himalaya; that of the Second Act is laid in the garden surrounding the king's palace in his capital *Pratisthana*, described as situated at the confluence of the Ganges and the Jamna and considered identical with the ruins to be seen at Jhusi on the left bank of the Ganges, opposite to the modern Allahabad; that in the Third Act is laid in the royal palace; that in the Fourth Act is laid in the groves on the Gandhamadana mountain, described by the *Puranas* to be one of the mountainous barriers enclosing the central region of the world, in which the golden mountain Meru is supposed to stand; that in the Fifth Act is laid at the confluence of the Ganges and the Jamna in a royal tent pitched there. Thus the scene of the entire action of the play appears to be spread over the geographical space extended to the known Himalaya, the mythical *Kailasa* and the unknown Gandhamadana mountain, with *Pratisthana*, the capital at the confluence of the Ganges and the Jamna, as the central point, in places thus in part mythical or celestial

and in part connected with this mortal planet, which is in consonance with the character of the hero as a demi-God. Such a scene of action may, perhaps plausibly, be described as indefinite as Wilson has labeled the time of the Action as uncertain.



DRAMATIS PERSONÆ.

OF THE PRELUDE.

Sutradhar and Pariparshwaka.

OF THE PLAY.

MEN.

Pururavas.—King of *Pratishthana*, the hero.

Suta.—Charioteer.

Ayus.—The son of *Pururavas*.

Mānavaka.—The *Vilūshaka* and confidential companion of the king.

Chitraratha.—King of the *Gandharvas* the attendants on *Indra*.

Nārada.—The divine sage, the son of *Brahmā*.

Kanchuki.—Chamberlain.

Kirati.—Forester.

Yuvani.—Bow-bearer.

Pallava. } Two disciples of the sage *Bharata*.
Gālava. }

WOMEN.

Urvashi.—An *Apsaras* or nymph of *Indra's* heaven.

Chitraksha.—Another nymph, her friend.

Sahajanyā. }
Rambhā. } Nymphs.
Menakā. }

Satyavati.—A female ascetic.

Ausinarī.—The queen of *Pururavas* and daughter of the king of *Kāśi* or *Benares*.

Nipunikā.—One of her attendants.

PERSONS SPOKEN OF.

Indra.—The chief of all the inferior deities, and sovereign of *Swarga* or *Paradise*.

Kēśi.—A *Daitya* an enemy of the gods.

Bharata.—A holy sage, the inventor of dramatic composition.

Narayana Muni.—Progenitor of *Urvashi*.

(Birds, Messengers, Attendants and others.)

विक्रमोर्वशीयम् ।

प्रथमोङ्कः ।

नान्दी

वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी

यस्मिन्नोश्चर इत्यनन्यविषयः शब्दो यथार्थाक्षरः ।

अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते

स स्थाणुः स्थिरभक्तियोगमुलभो निःश्रयसायास्तु वः ॥ १ ॥

(नान्द्यन्ते)

सूत्रधारः—(नेपथ्याभिमुखमवलोक्य) मारिष इतस्तावत् ।

(प्रविश्य पारिपार्श्वकः)

पारिपार्श्वकः—भाव अयमस्मि ।

सूत्रधारः—मारिष बहुशस्तु परिषदा पूर्वेषां कवीनां दृष्टाः प्रयोग-

BENEDICTION.

May that Shiva, known as Sthanu, give you the highest beatitude : he who is attainable by steady devotion and contemplation ; he who has been spoken of in the *Vedantas* as the only one being, that pervading the heaven and the earth, stands apart ; he, with regard to whom, the term *Isvara* (the one ruler) applied to none else, is significant to a syllable ; he, moreover, who is sought in the inmost space (of their heart) by those who covet final emancipation, suppressing their breath and their senses.

(*At the end of the Benediction.*)

Sutradhar.—(*Looking towards the curtain*) Ho, Marisha, come hither (at once)

(*Pariparshwaka entering.*)

Pariparshwaka.—Here am I, Sir.

Sutradhar.—Oh Marisha, the audience has fre-

बन्धाः† । सोहमद्याः विक्रमोर्वशीयं नामापूर्वं नाटकं‡ प्रयोक्ष्ये ।
तदुच्यतां पात्रवर्गः स्वेषु स्वेषु पाठेष्वसंमूढैर्भवेत्तव्यमिति॥ ।

पारिपार्श्वकः—यदाज्ञापयति भावः ।

(इति निष्क्रान्तः)

सूत्रधारः—यावदिदानीमार्यमिश्रान्विज्ञापयामि । (प्रणिपत्य)

प्रगथिषु वा दाक्षिण्यादथवा सद्रस्तुपुरुषबहुमानात् ।

शृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य ॥ २ ॥

(नेपथ्ये)

परित्ताअडु परित्ताअडु जो सुरपख्खवादी जस्स वा अम्बरअले
गदी अस्थि ।

सूत्रधारः—(कर्णं दत्त्वा) अये किं नु खलु मद्विज्ञापनानन्तरं कुर-
रीणामिवाकाशे शब्दः श्रूयते । (विविक्ष्य) । भवतु । ज्ञातम् ।

१. परित्रायतां परित्रायतां यः सुरपञ्जपाती यस्य वाम्बरतले गाती-
रास्ति ।

quently witnessed the representations of the plays of old drama-
tic writers. So I will to-day exhibit a hitherto unrepresented
drama, named *Vikramorvasi*. Therefore, tell all the actors
to be careful about their respective parts.

Pariparashwaka.—As your honour commands.

(So saying he goes away.)

Sutradhar.—Well, now I request my esteemed audience:
(With a bow) “ You will please listen with undivided attention
this work of Kalidas, either through kind consideration for us,
your humble servants, or through respect for the revered hero
of this drama.”

(Behind the scenes.)

Help, help, whoever be the friend of gods, or whoever
be able to walk on the surface of heaven.

Sutradhar.—(Paying attention) Hello, what sound
is this in the sky, which like the plaintive cry of *Kurari* birds

† दृष्टप्रयोगाः प्रबन्धाः । दृष्टः प्रयोगबन्धः ‡ तदहमद्य § ओटकम् ।

॥ पात्रेषु; अधिकारेषु.

प्रथमोऽङ्कः ।

३

ऊरुद्धवा नरसखस्य मुनेः सुरस्त्री
कैलसनाथमुपसृत्य निवर्तमाना ।
बन्दीकृता विबुधशत्रुभिरर्धमार्गे
क्रन्दत्यतः †शरणमप्सरसां गणायम् ॥ ३ ॥
(इति निष्क्रान्तः)
(प्रस्तावना)
(ततः प्रविशन्त्यप्सरसः)

सर्वाः—परित्ताअदु परित्ताअदु जो सुरपखवादी जस्त वा
अम्बरअले गदी अस्थि ।

(ततःप्रविशत्यपटीक्षेपेण‡ राजा रथेन सूतश्च)

राजा—अलमलमाक्रन्दितेन । सूर्योपस्थानात्प्रतिनिवृत्तं पुरुर-
वसं मामुपेत्य§ कथ्यतां कुतो भवत्यः परित्रातव्या इति ।

१. परित्रायतां परित्रायतां यः सुरपक्षपातो यस्य बाम्बरतले गात-
रस्ति ।

breaks in upon my request. (*Meditating*) Ah yes, I see :

The divine woman, the offspring of the thigh of the saint, who was the friend of Nara, has been made a prisoner by the enemies of gods, when she was half way back from the Lord of Kailasa whom she had gone to pay her respects to. Hence, it is the company of nymphs which is crying out for help.

[*Exit.*

(END OF THE PRASTAVANA.)

(*Then enter the nymphs of heaven.*)

All.—Save, save, he who is the friend of gods, and he who can walk the surface of the heaven.

(*Then enters the king Pururavas, shoving aside the curtain, in a chariot, driven by his charioteer.*)

King.—Stop, Stop crying. You have come to me, Pururavas, who am just returned after the adoration of the sun ; tell me what your Ladyships are to be protected from.

† करुणम्. ‡ ततः प्रविशति पटाक्षेपेण § अवेत्य.

विक्रमोर्वशीयम् ।

रम्भा—असुरावलेवादो ।

राजा—किं पुनरसुरावलेपेन भवतीनामपराद्धम् ।

मेनका—सुनादु महाराओ । जा तवोविसेसपरिसङ्क्रिदस्स सुउ-
मारं पहरणं महेन्द्रस्स । पच्चादेशो रूपगन्विदाए सिरीए । अलं-
कारो सगगस्स । सा णो पिअसही उव्वती कुबेरभवणादो पडिणि-
वट्टमाणा समावत्तिदिट्ठेण[†] हिरण्णउरवासिणा केशिणा दाणवेण
चित्तलेहादुद्दीआ बन्दिग्गाहं[‡] गिहीदा ।

राजा—अपि जायते कतमेन दिग्भागेन गतः स जाल्म इति ।

सहजन्या—पुँवुत्तरेण ।

१. असुरावलेपात् । २. शृणोतु महाराजः । या तपोविशेषपरि-
श्रद्धाकृतस्य सुकुमारं प्रहरणं महेन्द्रस्य । प्रत्यादेशो रूपगर्वितायाः श्रियः ।
अलंकारः स्वर्गस्य । सा नः प्रियसखी उर्वशी कुबेरभवनात्प्रतिनिवर्तमाना
समापत्तिदृष्टेन हिरण्यपुरवासिना केशिना दानवेन चित्रलेखाद्वितीया बन्दि-
ग्गाहं गृहीता । ३. पूर्वोत्तरेण ।

Rambha.—From the insolence of a demon.

King.—How has the insolence of the demon offended
your Ladyships ?

Menaka.—Listen, sire; she who is the tender weapon of
the great Indra when he is afraid of an excess of austerities; she
that shamed Lakshmi who was elated by her beauty; she
who is the ornament of heaven; she, our dear friend
Urvashi, was wending her way back (with us) from the hall
of Kubera, when the demon Keshi, who resides in Hiranya-
pura (the golden or snowy city), and whom we happened to
meet, bore her away a prisoner together with Chitralekha.

King.—Do you know, which direction the wretch
pursued ?

Sahajanya.—The North-East.

† सहस्रात्तदुद्धेण । ‡ अध्व पथञ्ज्येव before बन्दिग्गाहं ।

राजा—तेन हि विमुच्यतां विषादः । यतिष्वे वः सखीप्रया-
नयनाय ।

सर्वाः—सैरिसं खु सोमादो एकन्दरस्तं ।

राजा—ह पुनर्भा भवत्यः प्रतिपालयिष्यन्ति ।

अप्सरसः—ईमास्मि हेमकूटसिहरे ।

राजा—सुत ऐशानीं दिशं प्रति चोदयाश्चानाशुगमनाय ।

सूतः—यदाज्ञापयत्यायुष्मान् । (इति यथोक्तं करोति)

राजा—(रथवेगं निरूपयन्) साधु साधु । अनेन रथवेगेन पूर्व-
प्रस्थितं वैनतेयमप्यासादयेयं किं पुनस्तमपकारिणं मघोनः । तथा हि

अग्रे यान्ति रथस्य रेणुवद्भीर् नूर्णाभवन्तो घना-

श्चक्रभ्रान्तिररान्तरेषु जनयत्यन्यामिवारावलिम् ।

१. सदृशं खलु सोमादेकान्तरस्य । २. एतस्मिन्हेमकूटशिखरे ।

King.—Very well, banish your grief (or despair); I will try to recover your friend.

All.—That is worthy of one who is removed by a degree from Soma.

King.—But, where will you wait for me ?

Nymphs.—On this peak of Hemakuta.

King.—Charioteer, bend the horses toward the North-Easterly direction and urge them to swift flight.

Charioteer.—As your Majesty of long life commands, (He obeys accordingly.)

King.—(Observing the speed of the chariot.) It is well done: at this speed, with which the chariot is driving, I can overtake even Vainateya who has got a previous start of us, most surely therefore him who has wronged Indra. For,

By the wind produced by the speed, the clouds being pounded are flying like the dust before the chariot; the revolution

† एकन्तरितस्तः; सोमवंसप्पसूदस्तः; सामवंसप्पभवस्तः; सोमादो-
एकन्दरस्तभवदो; ‡ रेणुपदवी.

चित्रन्यस्तमिवाचलं हयशिरस्यायामवध्वामरं

यष्टचम्रे† च समं स्थितो‡ ध्वजपटः प्रान्ते च॥ वेगानिलात् ॥४॥

(निष्क्रान्तो रथेन राजा सूतश्च)

रम्भा—हंला जहणिदिठुं पदेसं संक्रमामो ।

(शेषास्तथेति शैलावतरणं* रूपयित्वा स्थिताः)

रम्भा—अवि णाम सो राएसी समुधरे णो हिअअसलं ।

मेनका—मौ दे संसओ होदु । उवड्ठिदसंपराओ महिन्दो मइझ-
मलोआदो सबहुमाणं आणाविय तं एव्व विअअसेणामुहे णिओजेदि ।

१. सखि यथानिर्दिष्टं प्रदेशं संक्रमामहे । २. अपि नाम स राजर्षिः
समुद्धरेन्नो हृदयशल्यम् । ३. मा तव संशयो भूत् । उपस्थितसंपरायो ह-
न्दो मध्यमलोकात्सबहुमानमानाय्य तनेव विजयं सनामुखे नियोजयति ।

of the wheel gives rise as though to a new circle of spokes in the midst of its spokes ; the long *Chowrie* placed on the heads of the horses, is motionless as in a picture ; and the banner streams straight and level at the top point of the flag and its own end.

(*Exeunt the King and the charioteer in the chariot*)

Rambha.—Friend, let us repair to the spot which is appointed.

(*The rest, with an assent, showing that they descend to the peak, stand.*)

Rambha.—Do you think that the royal sage will be able to extract the dart (of anxiety) from our hearts ?

Menaka.—Do not be mistrustful. (Don't you know) even the great Indra invites him with due honor from the middle (mortal) world, and appoints him at the head of the victorious hosts, when a war has approached.

† चित्रारम्भविनिश्चलं. ‡ In some manuscripts the whole line reads as यन्मध्येचसमं स्थितो ध्वजपटः प्रान्ते चलन्नि-
लात्. § समस्थितिः ॥ ध्वजपटप्रांतश्च. * शैलाधिरोहणम्.

रम्भा—संव्वहा इह विअई भोटु ।

(क्षणमात्रं स्थित्वा)

सहजन्या—हर्ल्यो समस्ससध समस्ससध । एसो उच्चलिदहरिण-
केदणो तस्स राएसिणो सोमदत्तो रहो दासदि । ण खु सो अकि-
दध्थो णिवात्तिस्सदि । (सर्वा उच्चक्षुषो विलोकयन्ति)

(ततः प्राविशति राजा सूतश्च चित्रलेखावलम्बितहस्ता भयनिमोलिताक्षी
चोर्वशी)

चित्रलेखा—सैमस्ससदु समस्ससदु पिअसही ।

राजा—सुन्दरि समाश्वसिहि समाश्वसिहि ।

गतं भयं भारु मुरारिमंभवं त्रिलोकरक्षी महिमा हि वज्जिणः ।

तदेतदुन्मलिय चक्षुरायतं महोत्पलं प्रत्युपसोव पञ्चिनी† ॥९॥

१. सर्वथेह विजयी भवतु । २. हला समाश्वसित समाश्वसित । एष
उच्चलितहरिणकेतनस्तस्य राजर्षेः सोमदत्तो रथो दृश्यते । न खलु सोकु-
तार्थो निवर्तिष्यते । ३. समाश्वसितु समाश्वसितु प्रियसखी ।

Rambha.—May he be quite victorious in this ad-
venture!

(*After a moment's pause.*)

Sahajanya.—Breathe freely, my friend, breathe freely.
Here is visible the king's chariot named *Somadatta* whose
flag, bearing (the device of) a deer, is spread out and playing.
Indeed he cannot have returned without success. (*All, with
uplifted eyes, look.*)

(*Then enter the king, the charioteer and Urvashi, sup-
ported by Chित्रalekha and with eyes closed with fear.*)

Chित्रalekha.—Breathe, dearest friend, breathe.

King.—Come to consciousness, fair nymph, come to
consciousness :

O timid one, the fear which broke out of the foe of
gods is over, because the power of the wielder of the
thunderbolt guards the triple world. Open then this large eye,
as the lotus plant blows open the large lotus every morning.

† निशावसाने नलिनीव पङ्कजम् ।

विक्रमोर्वशीयम् ।

चित्रलेखा—अम्हहे कहं उस्तसिदमेत्तजीविदा† अज्जवि सण्णं ण
पडिवज्जदि ।

राजा—बलवदत्रभवती परितस्ता । तथा हि

मुञ्चति न तावदस्याः कम्पं कुसुमसमवन्धनं हृदयम् ।

पश्य हरिचन्दनेन स्तनमध्योच्छ्वासिना कथितम् ॥६॥†

चित्रलेखा—हेला पज्जवथवेहि अत्ताणं । अणञ्जुरा विअ मे
पडिहासि ।

(उर्वशी प्रत्यागच्छति)

राजा—अयि प्रकृतिमापद्यते ते सखी । पश्य

१. अहो कथमुच्छ्वसितमात्रजीविताद्यापि संज्ञां न प्रतिपद्यते । २. इला
पर्यवस्थापयात्मानम् । अनप्सरेव मम प्रतिभासि ।

Chitralekha.—Alas ! how is it, she, who does (seem to) live only by her hard breathing, does not still regain her consciousness ?

King.—Her Ladyship is terribly affrighted. For, Her heart, soft as the flower, does not yet forego its tremor, which is indicated by the sandal ointment throbbing between the breasts.

Chitralekha —Friend, compose yourself : you look like one who is not a nymph of heaven.

(*Urvashi returns to senses.*)

King.—Ah, your friend regains consciousness. Lo ! This fair-featured one, almost relieved of her mental

† उच्छ्वसिदमेत्तसम्भाविदजीविदा. ‡ (१) मुञ्चति न तावदस्या भय-
कम्पः कुसुमकोमलं हृदयं । सिचयान्तेन कथंचित्तनमध्योच्छ्वासिना कथितः ।
(२) मन्दारकुसुमदाम्ना गुरुस्याः सूच्यते हृदयकम्पः । मुदुरुच्छ्वसता मध्ये
परिणाहवतोः पयोधरयोः । The second is spurious is proved
by its being little more than a paraphrase of St. 6.

आविर्भूते शशिनि तमसा मुच्यमानेव रात्रिर्
नैशस्यार्चिर्हुतभुज इव च्छिन्नभूयिष्ठधूमा ।
मोहेनान्तर्वरतनुरियं लक्ष्यते मुक्तकल्पा
गङ्गा रोधःपतनकलुपा गृह्णीव प्रसादम् ॥७॥

चित्रलेखा—संहि विसध्वा होहि । पराभूता खु त्रिदशपरिप-
न्थिणो हदासा

उर्वशी—(चक्षुषी उन्मील्य) किं पहावदंसिणा महिन्द्रेण ।

चित्रलेखा—ऐ महिन्द्रेण । महिन्दसरिसाणुभावेण इमिणा
राएसिणा ।

उर्वशी—(राजानं विलोक्य, आत्मागतम्) उँवकिदं खु दाणवेहिं ।

राजा—(प्रकृतिस्थामुर्वशीं निर्वर्ण्य, स्वगतम्) स्थाने खलु नारा-

१. सखि विश्रब्धा भव । पराभूताः खलु त्रिदशपरिपन्थिनो हताशाः ।
२. किं प्रभावदर्शिना महिन्द्रेण । ३. न महिन्द्रेण । महिन्दसदृशा-
नुभावेनानेन राजार्षिणा । ४. उपरुतं खलु दानवैः ।

swoon, appears to gain freshness, like the night, which is being left by darkness, when the moon has just made her appearance ; like the flame of a nocturnal fire, which is mostly devoid of smoke ; like the Ganges, (previously) muddled owing to the embankments having tumbled into it (clearing.)

Chित्रalekha.—Friend, take courage; the wretches, the enemies (obstructionists) of Gods, have, for a certainty, been defeated.

Urvashi.—(Opening the eyes.) What, by the great Indra who sees through supernatural power ?

Chित्रalekha.—Not by the great Indra ; by this royal sage, Pururavas, whose prowess equals that of Mahendra.

Urvashi.—(Seeing the King,—to herself.) The demons have indeed obliged me.

King.—(Looking at Urvashi completely recovered—to himself.) Ah ! what marvel if all the nymphs who were

यणमृषिं विलोभयन्त्यस्तदूरुसंभवामिमां दृष्ट्वा व्रीडिताः सर्वा अप्स-
रस इति । अथ वा नेयं तपस्विनः सृष्टिर्भवितुमर्हति । तथा हि

अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तप्रभः†

शृङ्गारैकरसः‡ स्वयं नु मदनो मासो नु पुष्पाकरः।

वेदाम्यासजडः कथं नु विषयव्यावृत्तकौतूहलो

निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥ ८ ॥

उर्वशी—हला सो सहीजणो कहि खु भवेऽ ।

चित्रलेखा—मैहाराओ अभअदाई जाणादि ।

राजा—(उर्वशीमवलोक्यन्) महति विषादे वर्तते । पश्यतु
भवती

यदृच्छया त्वं सकृदप्यवन्ध्ययोः

पथि स्थिता सुन्दरि यस्य नेत्रयोः ।

१. हला स सहीजनः क खलु भवेत् । २. महाराजोभयदायी जानाति ।

engaged in seducing the sage Narayana, blushed (with humbled charms) on seeing her who was produced from his thigh ! Or, it cannot possibly be the creation of a sage :

May it be, that the very moon of lovely brightness was the progenitor in the creation of her ; or the very Love whose main element is the erotic sentiment ; or the month of spring rich in the production of flowers ; (for) how could an old anchorite, grown dull by the study of the Vedas, and whose thirst for pleasures is extinguished, have conceived (have been capable of producing) such a fascinating form ?

Urvashi.—Friend, where may be our companions ?

Chitralekha.—The king, who extends (or promised them) safety, knows (it).

King.—(Looking at Urvashi.) (The company of your friends) is in great grief. Know your ladyship :

Even he will become uneasy by your absence, in whose blessed eye-path, you, O handsome one, may chance to stand

† कान्तिप्रदः ‡ शृङ्गारैकनिधिः § हला सहजिणो कहं पु भवे.

त्वया विना सोऽपि समुत्सुको भवेत्
सखीजनस्ते किमुतार्द्रसौहृदः ॥ ९ ॥

उर्वशी—(अपवार्य) अभिजातं तु से वअणं । अहं चन्द्रादो
अभिअंति किं एथ अच्चरिअं (प्रकाशम्) अदो एव णं पेस्सिखुं
तुवरदि मे हिअअं ।

राजा—(हस्तेन दर्शयन्)

एताः सुतनु मुखं ते

सख्यः पश्यन्ति हेमकूटगताः ।

प्रत्यागतप्रसादं

चन्द्रमिवोपप्लवान्मुक्तम् ॥ १० ॥

चित्रलेखा—हेला पेरुख ।

उर्वशी—(राजानं सदृष्टुं पश्यन्ती) सैमदुरुखो भिचइव मं ण पणेहि ।

चित्रलेखा—(साकूम्) अयि को ।

१. अभिजातं खरस्य वचनम् । अथवा चन्द्रादमृतमिति किम-
नाश्चर्यम् । अत एवैनं प्रेक्षितुं त्वरते मे दृश्यम् । २. हला पश्य । ३. सम-
दुःखः पिबतीव मां नयनाभ्याम् । ४ अयि कः ।

but once; what to say then of those your friends whose hearts
are full of melting love for you.

Urvashi.—(*Aside.*) His speech is indeed such as
becomes a noble person. Or, what marvel if nectar flowed from
the moon ! (*Aloud*) It is therefore I am eager to see them.

King.—(*Pointing out with the hand.*) These thy
friends, O you of beautiful person, behold from the Hemakuta
(peak) your face, to which freshness has returned, like the
moon brightening on being released from the eclipse.

Chitrlekha.—Friend, behold.

Urvashi.—(*Longingly looking at the King.*) Drinks
me as it were with the eyes sharing my grief.

Chitrlekha.—(*Nearingly*) Who, friend ?

उर्वशी—सहिअणो ।

रम्भा—(सहर्षम्) ऐसो चित्तलेहादुदीअं उव्वसिं गेण्हिअ वि-
साहासमीवगदो विअ चन्दो उव्वट्ठिदो राएसी ।

मेनका—(निर्वर्ण्य) दुँवेवि णो पिआणि उव्वणदाणि । इअं प-
च्चाणीदा सहां अअं च अपरिख्खदो महाराओत्ति ।

सहजान्या—हुँहु भणसि । दुज्जआ खु दाणवा ।

राजा—सूत इदं तच्छैलशिखरम् । अवतार्यतां रथः ।

सूतः—यदाज्ञापयत्यायुष्मान् (इति यथोक्तं करोति)

राजा—(चक्रोद्घातं रूपयित्वा—आत्मगतम्) हन्त दत्तकलो मे
विषमावतारः†

१. सखीजनः । २. ए० चित्रलेखाद्वितीयामुर्वशीं गृहीत्वा विशाखा-
समीपगत इव चन्द्र उपस्थितो राजर्षिः । ३. द्वे अपि नः प्रिये उपनते ।
इयं प्रत्यनीता सखी अयं चापरिक्षिता महाराज इति । ४. सुष्ठु भणसि ।
दुर्जयाः खलु दानवाः ।

Urvashi.—The group of friends.

Rambha.—(With joy) Here has arrived the royal sage,
bringing with him Urvashi accompanied by Chitraklekha, like the
moon gone near to the Vishakha.

Menaka.—(On seeing) Both our dear objects have been
achieved. This our dear friend has been restored, and again
this royal sage is unhurt.

Sahajanya.—You have said truly; these demons are
difficult to conquer.

King.—This is the mountain-peak, chariot-oor; descend
the chariot.

Charioteer.—As you of long life command. (He obeys.)

King.—(Showing that he received a jolt—to himself,)
Ah ! this descent on a rugged surface has compensated me.
Since, owing to the jolting of the carriage this (my)
shoulder was brought into contact with that of her whose hips

† स्वविषयावतारः

यदयं रथसंशोभाद्

असेनांसो रथोपमश्रोण्याः† ।

स्पृष्टः सरोमविक्रियम्‡

अङ्कुरितं§ मनसिजेनेव ॥ ११ ॥

उर्वशी—(सतीडम्) हँला किंवि परदो ओसर ।

चित्रलेखा—(स्मितम्) णाहं सक्का ।

रम्भा—एतै संमानेह राएसि (सर्वा उपसर्पन्ति)

राजा—सूत स्थापय तावद्रथम् ।

यावत्पुनरियं सुभ्रूत्सुकाभिः समुत्सुका ।

सखीभिर्याति संपर्कं लताभिः श्रीरिवार्तवी ॥ १२ ॥

(सूतस्तथा करोति)

सर्वाः—दिदिदिआ महाराओ विजएण वट्ठदि ।

१. इहा किमपि परतोपसर । २. नाहं शक्ता । ३. एत संभावः
यागो राजर्षिम् । ४. दिष्टया महाराजो विजयेन वर्धते ।

are comparable to (round like) a chariot, so as to cause the
hair to stand erect, as if Love himself had blossomed.

Urvashi.—(Blushing) Friend, move that side a little.

Chitralekha.—I cannot.

Rambha.—Let us worship the king who has done
our good. (All approach.)

King.—Charioteer, stop the chariot here, while, this
beautiful-browed and eager lady meets her (also) eager friends,
as the season's beauty meets the creepers.

(The charioteer acts accordingly.)

All.—Joy to the King, his Majesty has been crowned
with a victory.

† असेनाश [अङ्गेनाङ्गं] मृगेक्षणाया मे and अङ्गेनाङ्गं ममायतेक्ष-
णया. ‡ (१) स्पृष्टं सरोमकंटकम्; (२) स्पृष्टम्; (३) स्पृष्टं सरोम-
विक्रियम्. § (१) अङ्कुरितो मनसिजेनेव; (२) अङ्कुरितमनाभवनेव.

राजा—मवत्यश्च सखीसमागमेन ।

उर्वशी—(चित्रलेखावत्तद्वशा रथादतीर्थ) हंश एव पीडितं* मं
परिस्तत्र । न खु मे आता आसि भूभोवि सदीअं पेखित्तसंति ।

(सत्वरं परिष्वजन्ते)

रम्भा—सैवहा महाराओ कप्पसदाइं पुहवि पालअन्तो होदु

सूतः—आयुष्मन् पूर्वस्यां दिशि महता रथवेगेनोपदिशिः शब्दः ।

अयं च गगनात्कोपि तप्तचामीकराङ्गदः ।

अवरोहति शैलाग्रं तडित्वानिव तोयदः ॥ १३ ॥

(पश्यन्त्यप्सरसः)

सर्वाः—अम्मो चित्तरहो ।

(ततः प्रविशन्ति चित्ररथः ।)

१. हला एत पीडितं मां परिष्वजन्वम् । न खलु ममाशा-भीक्ष्ण्योपि
सखीजनं द्रक्ष्यामीति । २. स्वर्था महाराजः कल्पशतानि पृथ्वीं पालयिता
भवतु । ३. अहो चित्ररथः ।

King.—And your Ladyship with the company of your friends.

Urvashi.—(Alighting from the chariot with the help of *Chitraklekha*) Friend, embrace me close'y. I had indeed given up all hopes of meeting my friends again.

(Her friends immediately fold her in their arms.)

Rambha.—May your Majesty become the protector of the earth for a hundred *Kalpas*.

Charioteer.—Long-lived king, (rushing) noise as of a chariot coming in hot haste is heard from the East ;

And, here on the peak of the mountain descends somebody from the sky, wearing ornaments of burnished gold, like a cloud with the lightening.

(The nymphs turn their eyes.)

All.—Oh, Chitraratha!

(Enter Chitraratha.)

चित्ररथः—(राजानं दृष्ट्वा सवहुमानम्) दिष्ट्या महेन्द्रोपकारपर्या-
सेन विक्रममहिम्ना वर्धते भवान् ।

राजा—अये गन्धर्वराजः (रथादवतीर्थ) स्वागतं प्रियमुद्दे ।
(परस्परं हस्तौ स्पृशतः)

चित्ररथः—वयस्य केशिना हतामुर्वशीं नारदादुपश्रुत्य प्रत्याह-
रणार्थमस्याः शतक्रतुना गन्धर्वसेना समादिष्टा । ततो वयमन्तरा
चारणेभ्यस्त्वदीयं जयोदाहरणं श्रुत्वा त्वामिहस्थमुपागताः । स
भवानिमां पुरस्कृत्य सहास्माभिर्मघवन्तं द्रष्टुमर्हति । महत्तल्लु तत्र-
भवतो मघोनः प्रियमनुष्ठितं भवता । पश्य

पुरा नारायणेनेयमतिसृष्टा मरुत्वते ।

दैत्यहस्तादपाच्छिद्य सुहृदा संप्रति त्वया ॥ १४ ॥

राजा—मा मैवम् ।

ननु वज्रिण एव वीर्यमेत-

द्विजवन्ते द्विषतो यदस्य पक्ष्याः ।

Chitraratha.—(Beholding the King, with great respect.)

Your Majesty flourishes by means of your valour, sufficient to oblige the great Indra.

King.—Hollo, Lord of Gandharvas ! (Alighting) Wel-
come, my dear friend.

(They shake hands.)

Chitraratha.—Friend, having learnt from Narada that Urvashi was seized away by Keshi, he, of a hundred sacrifices, ordered out the army of Gandharvas for her rescue. But meanwhile, we heard from the bards the panegyric on your triumph, and came here to you. Your Majesty will condescend to visit Indra with us taking her with you. Your Majesty has, indeed, rendered signal service to the great Indra. Why,

Formerly, she was given to Indra by Narayana, and now, by you, a friend, having wrenched her from the hands of the demon.

King.—No. Not so.

It is undoubtedly through the power of the Thunderer,

वसुधाधरकन्दराभिसर्पी†

प्रतिशब्दोपि‡ हरेर्भिनत्ति नागान् ॥ १५ ॥

चित्ररथः—युक्तमेतत् । अनुत्तेकः खलु विक्रमालंकारः ।

राजा—सखे नायमवसरो मम शतक्रतुं द्रष्टुम् । त्वमेवात्र भवतीं प्रभोरान्तिकं प्रापय ।

चित्ररथः—यथा भवान्मन्यते । इत इतो भवत्यः ।

(अप्सरसः प्रस्थिताः)

उर्वशी—(जनान्तिकम्) हँला चित्तेहे उवआरिणंपि राएंसि ण सक्कुणोमि आमन्तेदुं । ता तुमं मे मुहं होहि ।

चित्रलेखा—(राजानमुपेत्य) वैअस्स उव्वसी विण्णवेदि महाराएण

१. इत्था चित्रलेखे उपकारिणमपि राजर्षिं न शक्नोम्यामन्त्रयितुम् । तत्त्वं मम मुखं भव । २. वयस्य उर्वशी विज्ञापयति महाराजेनाभ्यनुज्ञातेच्छामि प्रियसखीमिव महाराजस्य कीर्तिं महेन्द्रलोकं नेतुमिति ।

that his friends succeed in conquering his enemies. Even the echo of (the roar of) the lion, spreading (and deepening) through the rifts in the (sides of) mountains, puts elephants to flight.

Chitraratha.—It is well. Modesty is an embellishment of exploit.

King.—Friend, excuse me just at this time to Indra, and therefore lead the nymph to Indra yourself.

Chitraratha.—As your Majesty pleases. This way, this way, ladies.

(*Nymphs set out.*)

Urvashi.—(*Aside*) Friend Chitrakleha, I am unable to take leave of the royal sage; even though he has laid me under an obligation. You be, therefore, my mouth-piece.

Chitrakleha.—(*Approaching the King*) Friend, Urvashi requests: I wish, if permitted by your Majesty, to take

† कन्दराद्विसर्पी. ‡ प्रतिशब्दोहि.

अम्भणुणादा इच्छामि पिअसहिं विअ महाराअस्स किंत्तं महि-
न्दलोअं णेदुंति ।

राजा—गम्यतां पुनर्दर्शनाय ।

(सर्वाः सगन्धर्वा आकाशोत्पतनं रूपयन्ति)

उर्वशी—(उत्पतनभङ्गं कृत्वा) अम्हहे लदाविडवे मे एआवली ल-
गा[†] (परिवृत्त) चित्तलेहे मोआयेहि दाव णं ।

चित्रलेखा—(सस्मितम्) दिदं खु लगा दुम्पोआ विअ मे
पडिहादि । होदु जदिस्सं दाव ।

उर्वशी—मुंगरेहि दाव एदं अत्तणो वअणं ।

चित्रलेखा—(मोचनं नाटयति)

राजा—(स्वगतम्)

१. अहो लतापिष्टे गमैका ली लग्ना । चित्रलेखे मोचय तावदेनाम्
२. दृढं खलु लग्ना दुर्मोचनीयव मम प्रतिभात । भवतु यस्तिये तावत् ।
३. स्मर तावदेतदात्मनो वचनम् ।

your Majesty's fame to the abode of the great Indra, as I would
my dearest friend.

King.—Farowell, (ere long) to meet again.

(*All show that they climb the sky.*)

Urvashi.—(*Appearing to fall*) Oh, my garland (of
pearls) of one thread has been caught by the bush. (*Turning
round*) Chitrlekha, help to extricate this.

Chitrlekha.—(*Smilingly*) Caught too fast, most cer-
tainly. Neither easy, I fear, to be extricated. However
I will try.

Urvashi.—Remember friend th's word of yours.

Chitrlekha.—(*Appears to disengage her.*)

King.—(*To himself*) You have done a sweet thing
plant, in throwing even a moment's obstruction in her departure;

† अम्हो इदो लदाविडवे एआवली मे वेयअन्ती लग्ना.

प्रियमाचरितं लते त्वया मे
 गमनेस्याः क्षणविघ्नमाचरन्त्या ।
 यदियं पुनरप्यपाङ्गनेत्रा
 परिवृत्तार्धमुखी मया हि दृष्टा ॥ १६ ॥

सूतः—आयुष्मन्

अदः सुरेन्द्रस्य कृतापराधान्
 प्रक्षिप्य दैत्यान् लवणाम्बुराशौ ।
 वायव्यमुखं शरधिं पुनस्ते
 महोरगः श्वभ्रमिव प्रविष्टम् ॥ १७ ॥

राजा—तेन ह्युपश्लेषय रथं यावदारोहामि ।

सूतः—(रथमुपश्लेषयति । राजा नाट्येन रथगारूढः । उर्वशी राजानं विलोक्य सनिश्चातं सहस्रव्यां† निष्क्रान्ता चित्ररथश्च)

राजा—(उर्वशीमार्गोन्मुखः) अहो नु खलु दुर्लभाभिनिवेशी
 मदनः‡

for (it is because of that act) she, who is throwing side-glances and has half-averted her face, is seen over again by me.

Charioteer.—Your Majesty:

This missile presided over by the God Vayu having hurled the demons who had perpetrated crimes against the mighty Indra into the salt sea, has entered again into the quiver, as the great snake enters his covert.

King.—Bring hither, then, the chariot, that I might get into it.

(The charioteer does accordingly; the King appears to climb up the car. Urvashi with a sigh throws a glance at the King and departs with her friend and Chitraratha.)

King.—(With face turned to the path led by Urvashi.)

Oh, the god Love is bent upon (attaining) an unattainable object:

† सखीभिः. ‡ (१) दुर्लभाभिलाषी मे मनोरथः (२) अहो दुर्लभाभिनिवेशी मनोरथः

एषा मनो मे प्रसभं शरीरात्
पितुः पदं मध्यममुत्पतन्ती ।
सुराङ्गना कर्षति खण्डिताग्रात्
सूत्रं मृणालादिव राजहंसी ॥ १९ ॥

(इति निष्क्रान्ताः सर्वे)

विक्रमोर्वशीये नाटके प्रथमोऽङ्कः समाप्तः ॥

This celestial woman, in climbing up the middle region of her father, violently pulls out (bears away) my heart from my person like the regal she-awean (flying up into the air after) drawing off a fibre from a fibrous coat of the lo us, the end of which is lopped off.

(*Exeunt all.*)

END OF THE FIRST ACT.

द्वितीयोऽङ्कः ।

(ततः प्रविशति विदूषकः)

विदूषकः—^१ही ही भो †निमन्तणेकपरवसो बम्हणो विअ
राअरहस्सेण फुट्माणो ण सक्कुणोमि आईण्णे अत्तणो जीहं रखित्ठुं ।
ता जाव तत्तभवं वअस्सो कज्जासणादो उड्ढेदि दाव इमस्सिं
विरलजनसंवादे विमाणत्सङ्गपरिसरे‡ चिड्ढिस्सं । (परिक्रम्य स्थितः)

(प्रविश्य चेटी निपुणिका)

निपुणिका—आणत्तम्हि देवीए काशिराजपुतीए हज्जे णिउणिए
जदप्पहुदि भवदो अक्कस्स उवथथाणं करिअ पडिणिवुत्तो अज्जउत्तो

१. ही ही भोः निमन्त्रणैकपरवशो ब्राह्मण इव राजरहस्येन स्फुटमानो
न शक्राम्याकीर्ण आत्मनो जिह्वां रक्षितुम् । तद्यावत्तत्रभवान्वयस्यः कार्या-
सनादुत्तिष्ठति तावदेतस्मिन्विरलजनसंपाते विमानोत्सङ्गपरिसरे स्थाशामि ।

२. आज्ञप्तास्मि देव्या काशीराजपुत्र्या हज्जे निपुणिके यतःप्रभृति
भगवतोर्केस्योपस्थानं कृत्वा प्रतिनिवृत्त आर्यपुत्रस्तत आरभ्य शून्यहृदय इव
लक्ष्यते । तत्तस्य प्रियवयस्यशार्दर्यमाणवकाज्जनीहि तावदस्योत्कण्ठाकारण-

ACT II.

(Enter then the Vidushaka.)

Vidushaka.—Oh ! bursting as I am with the secret of the King, I shall not be able to set guard upon my tongue in company, like a Brahman ever intent on being invited to dinner, who, burst as he may (with his stuffed belly), cannot restrain his tongue. So I will stay here, in these outskirts of the palace, Vimanotsanga, which are thinly crowded until my friend leaves the council-chamber. (*Walking about he stands here.*)

(Then enter the attendant maid, Nipunika.)

Nipunika.—I am thus commanded by her Gracious Majesty the Queen, the daughter of the Lord of Kashi: “ Girl Nipu-

† निमन्त्रणिकः परमाज्ञेनेव. ‡ विमाणपडिङ्गुन्दपरि राजरह्येन.

तदो आरहिअ सुण्णहिअओ विअ लखीअदि । ता तस्स पिअवअ-
स्सादो अय्यमाणवआदो जाणहि दाव से उक्कण्ठाकालणंति । कहं
खु मए बम्हवन्धू अदिसंघेओ । अहवा विरलतणगलगं विअ अव-
स्साअसालिलं चिरं तरिंस् रहस्सं ण चिठ्ठदि । जाव णं अण्णेसामि ।
(परिक्रम्यावलोक्य च) एसो आलिहिदो वाणरो विअ किंपि तुहिंभूदो
अज्जमाणवओ चिठ्ठदि । जावणं उवसप्पामि । (उपसृत्य) अज्ज
वन्दामि ।

विदूषकः—संस्थि भोदीए । (आत्मगतम्) इमं दुष्टचेडिअं पेस्खिअ
तं राअरहस्सं हिअअं भिन्दिअ णिकामदि । (प्रकाशम्) णिउणिए
संगीदवावारं उडिअअ कहिं पथिदासि ।

मिति । कथं खलु मया ब्रह्मबन्धुरतिसंधयेः । अथ वा विरलतृणाप्रलम्भिवा-
वश्यायसलिलं चिरं तस्मिन् रहस्यं न तिष्ठति । यावदेनमन्विष्यामि । एष आ-
लिखित वानरः एव किमपि तूष्णींभूत आर्यमाणवकस्तिष्ठति । यावदेनमुपस-
र्पामि । आर्य वन्दे ।

१. स्वस्ति भवत्यै । इमां दुष्टचेटिकां दृष्ट्वा तद्वाजरहस्यं हृदयं भित्त्वा
निष्कामति । निपुणिक संगीतव्यापारमुज्जिवा क प्रस्थितासि ।

nika, since my Lord has returned, having attended upon the god,
Sun, he appears vacant-minded. Ascertain, therefore, from his
dear friend, 'the good Manavaka, the cause of his anxiety.' But
how is that fellow of Brahman to be over-reached? But why, the
King's secret cannot rest long in his bosom any more than the
dew drops upon 'the ends of the thin grass. Let me seek him
out. (*Walking about and observing.*) O surely, there is he
seated motionless for some reason or other like a monkey
drawn in a picture. Let me approach him. (*Approaching*)
Arya, I salute you.

Vidushaka.—Hail to you. (*To himself.*) On seeing
that sly baggage of the maid, the king's secret bursts out of the
heart as it were. (*Aloud*) Well, Nipunika, where are you going
about, leaving your music-practice?

निपुणिका—देवीए वअणेण अज्जं एव्व पेरुखदुं ।

विदूषकः—किं तत्तहोदी आणवेदि ।

निपुणिका—^३देवी भणादि सदावि अज्जो मइ परुखवादी ण
मं अणुइदवेअणादुरुखदं उवेरुखदित्ति ।

विदूषकः—(सवितर्कम्) किं वा वअस्सेण तत्तभोदीए पडिऊळं
आचरिदं ।

निपुणिका—अँज्जं जंणिमित्तं भट्टा उक्कण्ठिदो ताए इय्थिआए
णामधेएण भट्टिणा देवी आलविदा ।

विदूषकः—(स्वगतम्) कैहं सअं एव्व तत्तभवदा रहस्सभेदो
किदो । किंदाणि अहं जीहाजन्तणेण दुरुखमणुहवामि (प्रकाशम्)

१. देव्या वचनेनार्यमेव द्रष्टुम् । २. किं तत्रभवत्याज्ञापयति । ३. देवी
भणति सदाप्यार्यो मयि पक्षपाती न मामनुचितवेदनादुःखितामुपक्षते इति ।
४. किं वा वयस्येन तत्रभवत्याः प्रतिकूलमाचरितम् । ५. आर्यं यन्निमित्तं
भर्तात्कण्ठितस्तस्याः स्त्रियो नामधेयेन भर्ता देव्यालपिता । ६. कथं स्वयमेव
तत्रभवता रहस्यभेदः कृतः । किमिदानीमहं जिह्वायन्द्वाणेन दुःखमनुभवामि ।

Nipunika.—To see your Worship, by the order of the Queen.

Vidushaka.—What does her Majesty order?

Nipunika.—Her Majesty says that your Worship who has always befriended her will not neglect her when she is in distress owing to some unusual suffering.

Vidushaka.—(Guessing) Is it that my friend has done anything to offend her Majesty?

Nipunika.—Arya, the Queen was addressed by the King by the name of the woman who is the cause of the King's melancholy.

Vidushaka.—(Apart) So his Majesty has let out the secret himself! Why should I plague myself with tongue-tiedness? (Aloud) What! She was addressed as Urvashi! Since he saw that nymph his Majesty has been out of his senses, and vexed

किं आमन्त्रिता तत्तहोदी उव्वसिन्ति । ताए दत्तणेण उम्मादिदो
तत्तभवं ण केवलं तत्तभोदि मंभि त्रिणोदविमुहो दिदं पीडेदि ।

निपुणिका—(आत्मगतम्) 'किदं मए भेअणं भट्टिणो रहस्सदु-
ग्गस्स (प्रकाशम्) अज्ज किं दाव देवीए णिवेदेमि ।

विदूषकः—णिउणिए विण्णवेहि तत्तभोदि । जदामि दाव मिअ-
तिणिहआदो णिवत्तेदुं वअस्सं तदो देवीए मुहं पेरुल्लस्संति ।

निपुणिका—^३जं अज्जो आणवेदि ।

(इति निष्क्रान्ता)

(नेपथ्ये वैतालिकः)

जयतु देवः ।

आलोकान्तात्प्रतिहततमोदृत्तिरासां प्रजानां

तुल्योद्योगस्तव दिनकृतश्चाधिकारो मतो नः ।

किमामन्त्रिता तत्रभवती उर्वशीति । तस्या दर्शनेनोन्मादितस्तत्रभवान् के-
वलं तत्रभवतीं मासपि विनोदविमुखो दृढं पीडयति । १. क्वं मया भेदनं
भर्तुं रहस्यदुर्गस्य । आर्यं किं तावदेव्या निवेदयामि । २. निपुणिक
विज्ञापय तत्रभवतीम् । यत् तावन्मृगतृष्णाया निवर्तयितुं वयस्यं ततो देव्या
मुखं द्रक्ष्यामीति । ३. यदा^४ आज्ञापयति ।

not only her Majesty but myself also by turning his face away
from all diversions.

Nipunika.—(*Apart*) So I have made a breach in the
fortress of his Majesty's secret. (*Aloud*) Arya, what am I to
say to her Majesty?

Vidushaka.—Inform her Majesty, O Nipunika, that
I will first try to wiu away his Majesty from the chase of the
mirage and then pay my respects to the Queen.

Nipunika.—As Arya orders.

(*Exit.*)

(*Bard behind the curtain.*)

Bard.—Hail to the monarch whose function is consi-
dered by us as balanced with that of the Sun, the maker
of the day, in that you drive out of the confines of your kingdom
the dark tendencies of your subjects, and he chases away from

तिष्ठत्येष क्षणमधिपतिर्ज्योतिषां व्योममध्ये

षष्ठे भागे त्वमपि दिवसस्यात्मनश्छन्दवर्ती ॥ १ ॥

विदूषकः—(कर्णे दत्त्वा ।) ऐं मे कज्जासगादो उठ्ठिरो इदो एव
आगच्छुदि वअस्सो । जाव से पासवत्ती होमि ।

(इति निष्क्रान्तः)

(प्रवेशकः)

(ततः प्रविशत्युत्कण्ठितो राजा विदूषकञ्च)

राजा—

आदर्शनात्प्रविष्टा सा मे सुरलोकसुन्दरी हृदयम् ।

बाणेन मकरकेतोः कृत्वाग्नमवन्धापातेन ॥ २ ॥

विदूषकः—(आत्मगतम्) संपीडिदा खु दाव तवस्सिर्गा का-
सिराअत्ती ।

१. एष कार्यासनादुत्थित इत एवागच्छति वपश्यः । यावदस्य पार्श्ववर्ती
भवामि । २. संपीडिता खलु तावत्पस्विनी काशीराजपुत्री ।

the universe darkness for the benefit of the denizens (of this planet); (in that again) he, the Lord of splendours, 'suspends his course for a moment in the central vault of the sky, and you also follow your own inclination in the sixth division of the day.

Vidushaka.—(*Listening*) H! My royal friend has risen from his seat of business and is coming hither. Let me first join him. (*Exit.*)

(END OF PRAVESIIKA.)

(*Then enter the King ill at ease and the Vidushaka.*)

King.—That celestial nymph, since I saw her, has entered my heart in which a breach was made by the unerring shaft of him who has a fish emblazoned on his banner.

Vidushaka.—(*To himself*) Ah! indeed the poor daughter of the king of Kashi must have been much annoyed.

राजा—माणक प्रत्यययमशक्यवर्णनां तामवेहि । समासतः
श्रूयताम् ।

विदूषकः—अवहिदोम्हि ।

राजा—

आभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः ।

उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः ॥ ३ ॥

विदूषकः—अदो खु भवदा दिव्वरसाहिळासिणा चादअव्वदं
गहिदं ।

राजा—विविक्ताहते नान्यदुत्सुकस्य शरणमस्ति । तद्भवान्प्रमद-
वनमार्गमादेशयतु ।

विदूषकः—(आत्मगतम्) कौ गदी । (प्रकाशम्) इदो इदो

१. अवहितोस्मि । २. अतः खलु भवता दिव्यरसाभिजाषिणा चात-
कम्रतं गृहीतम् । ३. का गतिः । इत इतो भवान् । एतेन प्रमदवनचोदिते-
नेव प्रत्युद्गतो भवानागन्तुको दक्षिणमास्तेन ।

King.—Know then, Manavaka, that she is impossible to
describe elaborately (limb by limb); but hear, in brief, (her
description).

Vidushaka.—I am all attention.

King.—Her person bestows splendour on her ornaments,
enhances the beauty of the decorations, affords itself a counter-
standard of comparison to all (popularly accepted) standards of
comparison.

Vidushaka.—I should indeed think your Majesty has
taken the vow of the *Chataka* bird in your coveted desire for
divine drink.

King.—To one stricken with the pang of separation no-
thing else than a solitary spot is a solace. You will, therefore,
lead the way to the *Pramadavana*.

Vidushaka.—(To himself) What help ! (Aloud) This

भवं । (परिक्रम्य) एदेण पमदवणचोदिदेण विअ पच्चुगदो भवं
आअन्तुओ दखिखणमारुदेण ।

राजा—(विलोक्य) उपपन्नं विशेषणमस्य वायोः । अयं हि
निषिञ्चन्माधवीमेतां लतां कौन्दीं च नर्तयन् ।
स्नेहदाक्षिण्ययोर्योगात्कामीव प्रतिभाति मे ॥ ४ ॥

विदूषकः—ईरिसो एव्व दे अहिणिवेसो । (परिक्रामितकेन) एदं
पमदवणदुवारं । पविसदु भवं ।

राजा—प्रविशाग्रतः ।

(उभौ प्रविशतः)

राजा—(अग्रतो विलोक्य) वयस्य मया न साधु समर्थितमाप-
स्मृतीकारः किल प्रमदनोद्यानप्रवेश इति ।

†विविशुर्थदहं तूर्णमुद्यानं तत्र शान्तये ।

• स्त्रोतसेवोह्यमानस्य प्रतीपतरणं †हि तत् ॥ ५ ॥

१. ईदृश एव तवाभिनिवेशः । एतत्प्रमदवनद्वारम् । प्रविशतु भवान् ।

way, this way, my Lord. (*Walking.*) This southerly wind, as though deputed by this sporting garden, advances to receive you as a guest.

King.—(*Looking*) This is a fit attribute for this wind : For,

In interquating this *Madhavi* and in making that *Kaundi* dance, he appears to me like a lover, on account of combining in him love (to one), and civility (to another).

Vidushaka.—Your love also is of the same kind. (*On walking*) Here we are near the entrance of the garden. Please you to enter.

King.—Enter first.

(*Both enter.*)

King.—(*Looking ahead*) Friend, in this garden-spot I have not selected, I fear, a (sovereign) remedy for my distress.

For, I desired to enter speedily this garden, but it brings no relief ; I am in the plight of one, who, being borne down by the stream, swims against the current.

† प्राविशं. † महत्

विदूषकः—कहं विअ ।

राजा—

इदममुलभवस्तुप्रार्थनादुन्निवारं
प्रथममपि मनो मे पञ्चशणः क्षिणोति ।
किमुत मलयवाताङ्गुलितापाण्डुपत्रै-†
रुपवनसहकारैर्दक्षितेष्वङ्कुरेषु ॥ ६ ॥

विदूषकः—अलं परिदेयिदेण । अहरेण दे इच्छिअसंपादइत्तओ

अणङ्को एव सुहदो भविस्सदि ।

राजा—प्रतिगृहीतं ब्राह्मणवचनम् । (परिक्रामतः)

विदूषकः—पेरुवदु भवं वत्तन्तोदारसूअं अहिरामत्तणं पमद-
वणस्स ।

१. कथमिव । २. अलं परिदेवितेन । अचिरेण तव इष्टसंपादयितानङ्क
एव सुहृद्भविष्यति । ३. पश्यतु भवान्वसन्तावतारसूचकमभिरामत्वं प्रमद-
वनस्य ।

Vilushaka.—How so?

King—The five-shafted one has been already torturing my mind which is irrevocable from its desire for the unattainable ; what then (how much more will he torture me) when the mango trees in the garden, with their slightly grey leaves dropped down by the wind, blowing from the Malaya mountain, have been showing fresh sprouts.

Vidushaka—Away with despondency. In a short while this very *Ananga* will be your benefactor and accomplisher of your good.

King.—The word of a Brahmin has been accepted. (*They both pace about.*)

Vidushaka.—Your Highness may mark the beauty of this garden, indicating the presences of the Spring.

† मूलितं

राजा—ननु †प्रतिपादपमेवावलोकयामि । अत्र हि

अग्रे स्त्रीनखपाटलं कुरवकं श्यामं द्वयोर्भागयो-

र्बालाशोकमुपोदरागसुभगं भेदोन्मुखं तिष्ठति ।

ईषद्वद्धरजःकणाग्रकपिश चूने नवा मञ्जरी

मुग्धत्वस्य च यौवनस्य च सखे मध्ये मधुश्रोः स्थिता ॥ ७ ॥

विदूषकः—एसो मणिसिलापट्टअसणाहो अदिमुत्तलदामण्डओ
भमरमंघट्टपडिदेहिं कुसुमेहिं सअं विअ किदोवआरोः भवन्तं पडि-
ल्लुदि । ता अणुणेण्हीअदु दाव एसो ।

राजा—यथा भवते रोचते ।

(परिक्रम्योपविष्टौ ।)

१. एष मणिशिलापट्टसनाथोतिमुक्कलतामण्डपो भ्रमरसंघट्टगतितैः
कुसुमैः स्वयमिव कृतोपचारो भवन्तं प्रतीच्छति । तदनुगृह्यतां तावदेषः ।

King.—I notice it quite in every tree. For,

Here behold, the *Kurabaka* flower red towards the end like the nails of a woman and black on the sides; the young *Ashoka* flower bud charming with its collected redness and ready to burst; and the new blossom on the *Chuta* tree, yellow at the end, by the pollen slightly formed in it; methinks this vernal beauty, my friend, stands midway between childhood and youth.

Vidushaka.—This bower of *Atimukta* creepers provided with a crystal slab is receiving your Majesty, with flowers dropped down by the contact of bees, as if it has collected itself the materials of worship. May you accept it therefore.

King.—As you please.

(*Pacing about, they sit.*)

† विस्मयाद् ‡ किदोवदारो

विदूषकः—इह सुहासीनो भवं ललितललाविलोहिअमाणणधणो
उन्वसी गदं उक्कण्ठं विणोदेदु ।

राजा—(निःश्वस्य)

मम कुसुमितास्वापि सखे नोपवनलतासु नम्रविटपासु ।

चक्षुर्वध्नाति धृतिं तद्रूपालोकदुर्लभितम् ॥ ८ ॥

तदुपायश्चिन्त्यतां यथा सफलप्रार्थनो भवेयम् ।

विदूषकः—(विहस्य) भो अहल्लाकामुकस्स महिन्दस्स वेज्जो†
उन्वसीपज्जुल्लुअस्स भवदो अहंवि दुवे एथ उम्मत्तआ‡ ।

राजा—मा मैवम् । अतिस्नेहः खलु कार्यदर्शी ।

१. इह सुहासीनो भवान् ललितललाविलोभ्यमाननयन उर्वशीगतामु-
क्कण्ठां विनोदयतु । २. भोः अहस्याकामुकस्य महिन्द्रस्य वैद्यः उर्वशीपर्यु-
त्सुकस्य भवतोहमपि द्वावत्रोन्मत्तौ ।

Vidushaka.—Now seated here at ease, your Majesty may
dissipate your grief, relating to Urvashi, by your eyes being
attracted by these fascinating creepers.

King.—(Heaving a sigh) Friend, my eye maddened by the
sight of that beauty, does not fasten its love on these forest
creepers, which are studded with flowers, and which have penda-
lous twigs.

Think out therefore some expedient, which may secure me
the object of my wishes.

Vid. shaka.—(Laughing) Ah yes ; the physician to the
mighty Indra who loved Abalya and I to you who are yearning
for Urvashi—both are, indeed, out of our wits in our respective
affairs.

King.—Don't say so, for genuine affection certainly does
know what to do.

† रागविटपासु ‡ वज्जो § एक्कवित्तौ

विदूषकः—एँसो चिन्तेमि । मा उण परिदेविदेण मम समार्धि भिन्धि । (चिन्तां रूपयति)

राजा—(निमित्तं सूचयित्वा आत्मगतम्)

न सुलभा सकलेन्दुमुखी च सा

किमपि चेदमनङ्गविचेष्टितम् ।

अभिमुखीष्विव काङ्क्षितसिद्धिषु

व्रजति निर्वृतिमेकपदे मनः ॥ ९ ॥

(जाताशस्तिष्ठति ।)

(ततः प्रविशत्याकाशयानेनोर्वशी चित्रलेखा च)

चित्रलेखा—हँला कहिं अणिदिठ्ठकालणं गच्छुअदि ।

उर्वशी—सँहि तदा हेमऊडसिहरे लदाविडवेण खणविध्विदाआ-
सगमणं मं ओहसिअ किं दाणिं पुच्छसि ।

१. एष चिन्तयामि । मा पुनः परिदेवितेन मम समार्धि भिन्द ।

२. हला कानिर्दिष्टकारणं गम्यते । ३. सखि तदा हेमकूटशिखरे कृता-
वितर्पेन क्षणविध्विताकाशगमनां मामुपहस्य किमिदानीं पृच्छसि ।

Vidushaka.—Well, I will think over it, but you must not disturb my cogitations by your sighs. (*Seems to ponder over.*)

King.—(*Gesticulating an omen—to himself*) Unattainable is the lady that wears a face round like the full moon ; and yet I experience, unaccountably enough, this playful act of Kama; my mind becomes solaced on a sudden (with regard to its wish) as it would be with regard to desires that were about to be gratified.

(*He stands with revived hopes.*)

(*Then enter Urvashi and Chitralkha treading the sky-path.*)

Chitralkha.—Whereto are you set out, without stating the object?

Urvashi.—Why do you ask me now, friend, after having laughed at me when I was for a moment obstructed in my departure by the sky-path by a creeper twig on the top of the Hemakuta.

† किमिति चेदमनङ्गविशेषितम् ।

चित्रलेखा—'किं तस्मै राएसिणो पुरुषवत्स सआसं पथ्यिशासि ।

उर्वशी—अं मे अवहथिदलज्जो ववसाओ ।

चित्रलेखा—कौ उण सहीए पुढं पेसिदो ।

उर्वशी—हिअं ।

चित्रलेखा—सैअं एव साहु संपधारीअहु दाव ।

उर्वशी—मअणो खु मं णिओजेदि । किं एथ्य संपधारीअदि ।

चित्रलेखा—अंदोवरं णथि मे उत्तरं ।

उर्वशी—तेणं हि आदिमिअहु मग्गो जह गल्लन्तीए अन्तराओ
ण भवे ।

१. किं तस्य राजर्षेः पुरुषवत्सः सकाशं प्रस्थितासि । २. अयं ममापह-
स्तितलज्जो व्यवसायः । ३. कः पुनः सख्या पुरनः प्रेषितः । ४. हृदयम् ।
५. स्वयमेव साधु संप्रार्थतां तावत् । ६. मदनः खलु मां नियोजयति ।
किमत्र संप्रार्थते । ७. अतः परं नास्ति मनोत्तरम् । ८. तेन ह्यादिश्यतां
मार्गो यथा गच्छन्त्या अन्तरायो न भवेत् ।

Chित्रलेखा.—What, are you bent towards the King
Pururavas ?

उर्वशी.—Right, that is my object, and I have cast
aside all modesty (in pursuit of it).

चित्रलेखा.—But whom has my friend despatched to
herald her coming ?

उर्वशी.—My heart.

चित्रलेखा.—I would wish you bethought yourself
beforehand.

उर्वशी.—Why, what is there to be considered well
about ? It is verily Madana himself who enjoins upon me
this act.

चित्रलेखा.—Then I have nothing to say.

उर्वशी.—Show me then the path that there may be-
fall us no impediment on the way.

चित्रलेखा—सहि विस्सद्धा होहि । णं भअवदा देवगुरुणा अव-
राइदं णाम सिहावन्वणाविज्जं उवदिसन्तेण तिदसपडिवरूखस्स
अलङ्कणिज्जा कदम्भ ।

उर्वशी—अहो विमुमरिदं मे हिअअं ।

(सिद्धमार्गमासाद्य)

चित्रलेखा—एदं भअवदीए भाईरहीए जमुणासंगमविसेसपावणे-
सु सलिलेसु ओलोअन्तस्स विअ अत्ताणअं पइट्ठाणस्स सिहाभरणभू-
दं राएसिणो भवणं उवड्ढिदम्ह ।

उर्वशी—(विलोक्य) णं वत्तव्वं ठाणन्तरगदो सगोत्ति । (वि-
चार्य) हला कहिं णु खु सो आवण्णाणुकम्पी भवे ।

१. सखि विश्रब्धा भव । ननु भगवता देवगुरुणापराजितां नाम शिखा-
बन्धनविद्यामुपदिशता त्रिदशप्रतिपक्षस्यालङ्कनिये कृते स्वः । २. अहो वि-
स्मृतं मम हृदयम् । ३. एतद्भगवत्या भागीरथ्या यमुनासंगमविशेषपावनेषु स-
किलेष्ववलोक्यत इवात्मानं प्रतिष्ठानस्य शिखाभरणभूतं राजर्षेर्भवनमुपस्थिते
स्वः । ४. ननु वक्तव्यं स्थानान्तरगतः स्वर्ग इति । हला क नु खलु स
आपन्नानुकम्पी भवेत् ।

Chित्रalekha.—Have no fear, friend ; for the divine pre-
ceptor of Gods has taught us that hair-tying mystery called
Aparajita and thus rendered us proof against the foes of Gods.

Urvashi.—Oh, I quite forgot it.

(Traversing the path of Siddhas.)

Chित्रalekha.—Here we are come near the palace of the
King, the crest-borne gem of *Pratisthana*, which is, as it were,
looking itself into the waters of the divine Bhagirathi rendered
holier by its confluence with the Yamuna.

Urvashi.—(Observing) Why, it may be called the Hea-
ven transferred to another abode. (Thinking) Friend, where
now may he be who sympathises with the distressed.

चित्रलेखा—एदस्सि णन्दणवणेकदेसे विअ पमदवणे ओदरिअ
जाणिस्सामो ।

(उभे अवतरतः ।)

चित्रलेखा—(राजानं दृष्ट्वा सहर्षम्) हैला एसो खु पढमोदिदो वि-
अ चन्दो कोमुदिं विअ तुमं पडिळुदि ।

उर्वशी—(विस्मय) हैला दार्णि पुढमदंसणादो सविसेसं पिअ-
दंसणो महाराओ पडिहादि ।

चित्रलेखा—जुंज्जदि । ता एहि उवसप्पम्ह ।

उर्वशी—तिरस्करिणीपडिळुण्णा पासगदा से भविअ सुणिस्सं
दाव । पासपडिवत्तिणा वअस्सेण सह विअणे किंपि मन्तअन्तो
चिठ्ठदि ।

१. एतस्मिन्नन्दनवनैकदेश इव प्रमदवनेवतीर्य ह्यास्यावः । २. सखि एष
खलु प्रथमोदित इव चन्द्रः कौमुदीमिव त्वां प्रतीच्छति । ३. सखि इदानीं प्रथ-
मदर्शनान्सविशेषं प्रियदर्शनो महाराजः प्रतिभाति । ४. युज्यते । तदेहि
उपसर्पिवः । ५. तिरस्करिणीप्रतीच्छन्ना पार्श्वगतास्य भूत्वा श्रोत्र्याणि
तावत् । पार्श्वपरिवर्तिना वयस्येन सह विजने किमपि मन्त्रयमाणतिष्ठति ।

Chitralekha.—We may know it when we alight in this
pleasure-garden, which looks like a part of the Nandanavana.

(Both descend.)

Chitralekha.—(Seeing the King, with joy) Here is he,
friend, like the moon just risen, ready to receive you like
the moonlight.

Urvashi.—(Perceiving) Friend, his Majesty appears more
graceful than when we saw him last.

Chitralekha —True ; let us approach.

Urvashi.—Let me for a-while over-hear him, standing
by his side concealed by the art *Tiraskarini*. He is engaged
in conversing upon something with his friend seated beside him.

चित्रलेखा । जह दे रोअदि (यथाक्तमनुतिष्ठतः ,

विदूषकः । भो चिन्तितो मए दुल्लहप्पणइणीसमागमोवाओ ।

राजा—(तूष्णीमास्ते)

उर्वशी—कौ णु खु एसा इयिआ इमिणा पथियअमाणा अत्ता-
णअं विकथ्थेदि ।

चित्रलेखा—किं उण माणुस्सअं विडम्बीअदि ।

उर्वशी—भैयामि सहजा पभावादो विण्णदुं ।

विदूषकः—एणं भणामि चिन्तितो उवाओत्ति ।

राजा—तेन हि कथयताम् ।

विदूषकः—^१तिदिणिअसमागमआरिणि णिदं सेवहु भवं । अह-
वा तथ्यभोदीए उव्वयीए पडिकिदि आलिहिअ ओअअत्तो चिद्ध ।

१. यथा ते रोचते । २. भोः चिन्तितो मया दलभरणयिनीसमा-
गमोपायः । ३. का नु खल्वेषा स्थनेन प्रायमानात्मानं विकल्पते ।
४. किं पुनर्मानुषं विडम्ब्यते । ५. विभगि सहजा प्रभावाद्भिजातुम् ।
६. ननु भणामि चिन्तित उपाय इति । ७. स्वप्नसमागमकारिणीं मित्रं रोचतां
भवान् । अथ । तत्रभवत्या उर्वश्यः प्रति कृतिमालिङ्ग्य वलाकयस्तिउ ।

Chitraklekha.—As you choo e. (Thus they stand.)

Vidushaka.—Friend, I have hit upon a plan effecting
the union with that unattainable love.

King.—(Sits silent.)

Urvashi.—Who is this woman that being sued by him
considers herself above him?

Chitraklekha.—Why do you act like a mortal?

Urvashi.—I am afraid of ascertaining it by my superior
powers.

Vidushaka.—I say I have devised a remedy.

King.—Recount it then.

Vidushaka.—Take your Majesty to sleep which effects
union in the dream; or delineate a portrait of her Ladyship,
Urvashi, and recreate yourself by gazing at it,

उर्वशी—(सहर्षम् ।) 'हीणसत्त हिअअ समस्स । समस्सस ।

राजा—उभयमप्यनुपपन्नम् ।

हृदयभिपुभिः कामस्यान्तः सशल्यमिदं सदा
कथमुपलभे निद्रां[†] स्वप्ने समागमकारिणीम्[‡] ।
न च मुवदनामालेखेण प्रियामसमाप्य तां
मम नयनयोरुद्धाप्यत्वं सखे न भविष्यति ॥ १० ॥

चित्रलेखा—सुंदं तुए ।

उर्वशी—सुंदं । ण उण पज्जत्तं हिअअस्स ।

विदूषकः—एत्तिआ मे मदिनिहवो ।

राजा—(निश्वा म्)

निगान्नकठिनां रुजं मम न वेद सा मानसी[†]

प्रभावविदितानुपगमवमन्यते वापि माम् ।

१. हीनसत्त्व हृदय समाश्रयिनि समाश्रयिनि । २. श्रुतं त्वया ।
३. श्रुतं न पुनः पर्याप्तं हृदयस्य । ४. एतावान्मम मतिविभवः ।

Urvashi.—(Rejoiced) 'Take courage, heart, that art weak.

King—Both are impracticable. For,

How can I taste repose which in the dream may unite me with Urvashi, when the darts of Kama are rankling in my heart? Neither is it possible that my eyes should not shed tears even before drawing in a portrait that sweet-faced beloved one.

Chitralekha.—Do you hear?

Urvashi.—I do, yet scarcely believe.

Vidushaka.—Thus far is the limit of my ingenuity.

King.—(With a sigh) She knows not my excruciating mental agony, or, knowing my love by force of her supernatural powers she heeds it not. May the five-armed God be con-

† उपनमेनिद्रा ‡ कारिणी

†अलब्धफलनीरसान्गम विधाय तस्मिञ्जने

समागममनोरथान्भवतु पञ्चचाणः सुखी† ॥ ११ ॥

चित्रलेखा—सुदं तु ए ।

उर्वशी—हैध्वी हध्वी । मं एवं अवगच्छुदि । असमर्थसि अ-
गदो भविअ से पडिवअणस्त । पहावगिम्मिदेण भुज्जवत्तेण संपा-
दिदुत्तराहोदुमिच्छामि ।

चित्रलेखा—अणुमदं मे ।

उर्वशी—(ससंभ्रमं गृहीत्वा यथोक्तं करोति)

विदूषकः—(दृष्ट्वा) अवि हा अवि हा । भो किं णु खु एदं भु-
अङ्गणिम्मोअं विअ संमुहे णो णिषडिदं ।

राजा—(विभाव्य) भूर्जपत्रगतोयमक्षरविन्यासः ।

१. श्रुतं त्वया । २. हा धिक् हा धिक् मामेव स्वगच्छति । असम-
र्थास्म्यग्रतो भूत्वाऽप्य प्रतिवचनस्य । ३. भावनिर्मितेन भूर्जपत्रेण संपादितोत्तरा
भवितुमिच्छामि । ३. अनुमत्तं मम । ४. अपि हा अपि हा । भोः किं नु
खल्वेतद्भुज्जनिर्मोकं हव संमुखेऽस्माकं निपतितम् ।

tented by rendering my desire for union with that person vain
owing to success not crowning it.

Chित्रalekha.—You hear?

Urvashi.—Alas! that he should think of me thus! I am
unable to appear before him to answer him. I wish however
to write an answer on a birch-leaf being created by divine
power.

Chित्रalekha.—I have my consent to it.

Urvashi—(Takes it in confusion and writes ac-
cordingly.)

Vidushaka.—Holla! What is it dropped here before us
like the slough of a snake?

King.—(Looking carefully) Oh! it is a birch-leaf and
something is written on it.

† अलभ्य ‡ रुती

विदूषकः—ॐ खु अदिङ्गाए तत्तहोदीए उव्वसीए भवदो पारे-
देविदं सुणिअ समाणाणुराअसूअआइं अरुत्तराईं विसज्जिआईं
होन्ति ।

राजा—नास्यगतिर्मनोरथानाम् । (गृहीत्वानुवाच्य —सहर्षम्)
सखे प्रसन्नस्ते तर्कः ।

विदूषकः—भवं दाणिं पसीददु । एत्थ लिहिदं सुणिदुमिच्छामि[†] ।

उर्वशी—सौहु अज्ज णाअरिओसि ।

राजा—श्रूयताम् । (वाचयति) ।

सौमिअ संभाविआ जह अहं तुए अमुणिआ ।

तह अणुरत्तस्स जइ णाम तुह उवरि ॥ १२ ॥

१ न खल्वदृष्ट्या तत्रभवत्योर्वश्या भवतः परिदेवितं श्रुत्वा समानानु
रागसूचकान्यक्षराणि विसृष्टानि स्युः । २. भवानिदानीं प्रसीदतु । अत्र
लिखितं श्रोतुमिच्छामि । ३. साधु आर्य नागरिकोसि ।

४. स्वामिन् संभाविता यथाहं त्वया अज्ञाता

तथानुरक्तस्य यदि नाम तवोपरि ॥ १ ॥

ननु मम लुलितपारिजातशयनीये भवन्ति ।

नन्दनवनवाता अप्यत्युष्णाः शरीरके ॥ २ ॥

Vidushaka.—May it not be that her Ladyship Urvashi
being invisible may have heard your Honour's lamentation and
sent you (this billet consisting of) words expressive of equal love.

King.—Nothing that fancy won't conceive. (*Taking it,
reads it delightfully*) Your guess was right, friend.

Vidushaka.—Oblige me, then, your Majesty. I wish to
hear the contents of the billet.

Urvashi.—Indeed, Sir, you are a citizen (shrewd.)

King.—Listen. (*Reads.*)

Lord, were I just what you unknowingly conceived me
to be towards you who are so much attached to me, how could
it be that even the cool breezes wafted from the Nandanavana

† ही ही भोः किं बह्मणव अणाणि अण्णधा होन्ति । ता दाणिं पसीद-
दु भवं एत्थ &c.

गं मे लुलिअपारिजाअसअणिज्जयाम्मि होन्ति ।

णन्दणवणवादावि अच्चुण्हआ सरीरए ॥ १३ ॥

उर्वशी—^१किं णु खु संपदं भणिस्सदि ।

चित्रलेखा—^२णं भणिदं एव्व कमलणालाअमाणेहिं[†] अङ्गेहिं ।

विदूषकः—^३दिडिआ मए विअ बुभुखिदेण सोथियवाअणं
उवलध्वं भवदा समासासणं ।

राजा—समाश्वासनमिति किमुच्यते ।

तुल्यानुरागपिशुनं ललितार्थवन्धं

पत्रे निवेशितमुदाहरणं प्रियायाः ।

उत्पक्ष्मणा मम सखे †मदिरेक्षणाया-

स्तस्याः समागतमिवाननमाननेन ॥ १४ ॥

१. किं नु खलु सांप्रतं भणिष्यति । २. ननु भणितमेव कमलना-
लायमानैरङ्गैः । ३. दिष्टया मयेव बुभुक्षितेन स्वशितवाचनमुपलब्धं भवता
समाश्वासनम् ।

blow hot on my person reclined on a couch of *Parijata* flowers
scattered everywhere (through restless rolling from side to side).

Urvashi.—What will he say now?

Chitrakha.—Why, he has already answered with his
limbs as thin and emaciated as lotus-stalks.

Vidushaka.—Joy to thee who hast now got as much
consolation as I do on getting a blessing present when I am
hungry.

King.—How say you cause for consolation ?

This song by my beloved one, introduced into this billet,
containing sweet significance and indicative of love equal to
mine, appears to me as though it were the face of the bewit-
ching-eyed one touched to mine whereof the eyelids are uplifted,

† कमलमिळाअमाणेहिं † मदिरेक्षणेन

उर्वशी—एवं लो सगविभाभा पीदी ।

राजा—वयस्य अङ्गुलीखेदेन दूष्येरन्नसराणि । चार्यतामयं प्रियायाः स्वहस्तः ।

विदूषकः—(गृहीत्वा) किं दार्णि तत्तमेदी उव्वती भवतो मणोरहाणं कुसुमं दंशेअ फळे विसंवददि ।

उर्वशी—हैरा ताय उवगमणकादरं हिअअं पज्जाअय्येअेभि दाव तुअं से अत्ताणं दंसिअ जं मे खअं तं मणाहि ।

चित्रलेखा—(तयति तिरस्करिणीमानीय राजानमुपेत्य) जेदु जेदु महाराओ ।

राजा—(मर्श्यम्) स्वागतं भवत्यै । भद्रे

१. अत्रावयोः समविभागा प्रीतिः । २. किमिदानीं तत्रभवत्युर्वशी भवतो मणोरथानां कुसुमं दर्शयित्वा फले विसंवदति । ३. हला यावदुपगमनकालं हृदयं पर्यवस्थापयामि तावत्त्वमस्यत्मानं दर्शयित्वा यन्मम क्षमं तद्भण । ४. जयतु जयतु महाराजः ।

Urvashi.—Now our love is equally shared. (Wilson-Our sentiments accord.)

King.—Friend, the letters will be effaced by the perspiration of my fingers. Hold this writing of my beloved.

Vidushaka.—(Taking) What, will her Ladyship, Urvashi fail to fructify your desires when she has already blossomed them.

Urvashi.—While I compose my mind which is timid to approach him, discover yourself to him and address him in words which will befit me.

Chitralekha.—(Assenting, removes the concealment and approaches the King.) Victory to your Majesty.

King.—(Pleased) Welcome to your Ladyship : Friend. Unaccompanied by your friend you do not please me so.

न तथा नन्दयसि मां सख्या विरहिता तया ।

संगमे पूर्वदृष्टेव यमुना गङ्गया विना ॥ १५ ॥

चित्रलेखा—'णं पदमं मेहराई दीसइ पल्ला विज्जुल्लदा ।

विदूषकः—(अपवार्य) कैहं ण एसा उव्वसी । ताए तत्तहोदीए
अहिमदा सहअरी ।

चित्रलेखा—उव्वसी महाराअं सिरसा पणमिअ विण्णवेदि—
राजा—किमावापयति ।

चित्रलेखा—मैह सुरारिसंभवे दुज्जादे महाराओ एव्व सरणं
आसी । स अहं तुह दंसणसमुत्थेण मअगेण बलिअं बाधिअमणा
भूओवि महाराएण अणुकम्पणीअत्ति ।

राजा—भद्रमुखि

१. ननु प्रथमं मेघराजिर्दृश्यते पश्चाद्विद्युलता । २. कथं नेषा उर्वशी ।
तस्यास्तत्रभवत्या अभिमता सहचरी । ३. उर्वशी महाराजं शिरसा प्रणम्य
विज्ञापयति । ४. मम सुरारिसंभवे दुर्जाते महाराज एव शरणमासीत् । साहं
तव दर्शनसमुत्थेन मत्सेन बलवद्वाध्यमाना भूयोपि महाराजेनानुकम्पनीयेति ।

well, just as the Yamuna, previously seen in confluence
(with the Ganges) is unattractive when seen without the
Ganges.

Chitralekha.—But a row of clouds precedes the
lightning.

Vidushaka.—(Aside) How ! This is not Urvashi, but
only her dear friend!

Chitralekha.—Urvashi, with a bow with the head to the
Sire, requests.

King.—What does she command ?

Chitralekha.—“Your Majesty afforded protection
in the misfortune which arose from the foes of Gods. Your Ma-
jesty will take compassion on me over again, now, when I am ex-
tremely distressed by Madana excited since you met my sight.”

King.—Gentle nymph,

You tell me that she of sweet face pines with
amorous passion, but do you not mark Pururavas

पर्यत्तुकां कथयसि प्रियदर्शनां तां
आर्तं न पश्यसि पुरुषवत्सं तदर्थे ।
साधारणोयमुभयोः प्रणयः स्मरस्य
तप्तं तप्तमयता घटनाय योग्यम् ॥ १६ ॥

चित्रलेखा—(उर्वशीगुत्थ) हैला एहि त्वत्तोवि गिद्ददरं
मभ्रणं देखिअ पिअमस्ता दे दूदिमिह संवृत्ता ।

उर्वशी—(तिरस्करिणीमपनीय) अम्मो अगवेखित्तं लहु तुए
उड्दिमिह ।

चित्रलेखा—ईदो मुहुत्तादो जागिस्तं का कं उड्दिस्तदिति ।
आआरं दाव पडिउज्ज ।

उर्वशी—(समीढम्) *जेदु जेदु महाराओ ।

राजा—मुन्दरि

१. सखि एहि त्वत्तोपि निर्दयतरं मदनं दृष्ट्वा प्रियतमस्य ते दूत्यस्मि
संवृत्ता । २. अहो अनवेक्षितं लघु त्वयोज्जितास्मि । ३. इतो मुहुता-
ज्ज्ञास्यामि का कामुज्जिह्वतीति । आचारं तावत्प्रतिपद्यस्व । ४. जयतु
जयतु महाराजः ।

struck with anguish on her account ? Reciprocal is our love
begotten by Madana. (One) hot iron therefore is fit to be
welded with (another) hot iron.

Chitrlekha.—(Approaching Urvashi) I have now
become the messenger of your beloved one seeing him more cruelly
afflicted by love than you.

Urvashi.—(Removing the concealment) Thus to deser
me at once without consideration?

Chitrlekha.—In a short while, I will see who will
desert whom, meanwhile observe the proper ceremony.

Urvashi.—(Blushing) Triumph to the King.

King.—Oh beautiful one,

मया नाम जितं यस्य त्वयायं समुदीर्यते ।

जयशब्दः सहस्रांशोऽगतः पुरुषान्तरम् ॥ १७ ॥

(हस्तं गृहीत्वैनामुपवेशयति)

विदूषकः—'भोदि रणोऽपि भव अस्तौ ब्रह्मणो किं ग वन्दीयारि ।

उर्वशी— (सस्मितं प्रणमति)

विदूषकः—तैश्चि भोदीए ।

(नपथ्ये देवदूतः)

देवदूतः—चित्रलेखे त्वरयोर्वशीम् ।

मुनिना भारतेन यः प्रयोगो

भवतीष्वष्टरसाश्रयो नियुक्तः ।

ललिताभिनयं तमद्य भर्ता

मरुतां द्रष्टुमनः सलोकपालः ॥ १८ ॥

(सर्वे कर्णं ददाति)

१. भवति राज्ञः प्रियवयस्यो ब्राह्मणः किं न वन्द्यते । २. स्वस्ति भवत्ये ।

I have indeed triumphed since I am addressed by you with the term of "triumph," which was never addressed to anyone else than the thousand-eyed one (Indra). (*Takes her hand and leads to the seat.*)

Vidushaka.—Lady, am not I a Brahmin, a dear friend of the King, to be saluted ?

Urvashi.—(*Bows with a smile.*)

Vidushaka.—May prosperity attend upon you !

(*Behind the curtain.*)

The Messenger of Gods.—Chitrakleha, hurry away Urvashi.

The lord of Gods, in company with the protectors of all worlds is desirous of audiencing to-day that performance which is animated with charming gestures, which is full of various sentiments, and which has been imparted to you by the sage Bharata.

(*All give ear.*)

उर्वशी— (विषादं नाटयति ।)

चित्रलेखा—सुदं पिअसहीए देवदूतस्स वअणं । अणुमाणी-
अदु महाराओ ।

उर्वशी—णंथि मे वाआ ।

चित्रलेखा—महाराअ परवसो अअं जणो । ता महाराएण अ-
म्भणुण्णादा इल्लुदि देवेषु अणवरद्धं अत्ताणअं कादुं† ।

राजा— (कथंचिद्वाचं व्यवस्थाप्य) नास्मि भवत्योरीश्वरनियोगप्र-
त्यर्थी । स्मर्तव्यस्त्वयं जनः ।

उर्वशी— (त्रियोगदुःखं रूपयन्ती सह सख्या निष्क्रान्ता)

राजा— (सनिश्चासम्) सखे वैयर्थ्यमिव चक्षुषः संप्रति ।

१. श्रुतं प्रियसख्या देवदूतस्य वचनम् । अनुमान्यतां महाराजः ।

२. नास्ति मे वाचा । ३. महाराज परवशोऽयं जनः । तन्महाराजेनाभ्य-
नुष्ठातेच्छति देवेष्वनपराद्वमात्मानं कर्तुम् ।

Urvashi.—(Shows grief.)

Chित्रalekha.—Hear you, my friend, the message of the
heavenly messenger ? Ask his Majesty's consent to your
departure.

Urvashi.—I cannot speak.

Chित्रalekha.—Sire, dependent is this person. She
wishes therefore that she be permitted by your Majesty so that
she may not incriminate herself against Gods (may make her
blameless towards Gods-literally.)

King.—(With difficulty composing himself to speech) I
am not a person who would go against the orders of the mighty
Indra to you. Let this person, however, be remembered.

Urvashi.—(Departs with her friend, showing grief on
account of separation.)

King.—(With a sigh) Friend, now (that she has gone)
what is this sight.

† देवदेवस्स (sic.) अणवरद्धं अत्ताणं कादुं.

विदूषकः—(पत्रं दर्शयितुकामः ।) 'णं एदं (इत्यर्थे) आत्मगत-
म्) हृषी हृषी उव्व सीदंसणविम्हिदेण मए तं भुजवत्तअं पम्भट्टं-
पि हथ्यादो पमादेण ण विण्णादं ।

राजा—भद्र किमसि वक्तुकाम इव ।

विदूषकः—मो भवं अङ्गाइं मुच्चदु । दिढं खु तुइ बद्धभावा उव्व-
सी । ण सा इदोगदं अणुराअं सिढिलेदि ।

राजा—ममाप्येतदाशंसि मनः । तया खलु प्रस्थाने

अनीशया शरीरस्य हृदयं स्ववशं मयि ।

स्तनकम्पक्रियालक्ष्यैर्न्यस्तं निश्चसितैरिव ॥ १९ ॥

विदूषकः—(आत्मगतम्) वेवेदि मे हिअअं इमं वेलं तत्तभवदा
तस्स भुज्जवत्तस्स णाम गेण्हिदव्वं भविस्सदित्ति ।

१. नन्विदम्—हा धिक् हा धिक् उर्वशीदर्शनविस्मितेन मया तद्भूर्ज-
पत्रं प्रभ्रष्टमपि हस्तात्प्रमादेन न विज्ञातम् । २. मा भवानङ्गानि मुञ्चतु।
इदं खलु त्वयि बद्धभावोर्वशी । न सा इतो गतमनुरागं शिथिलयति ।
३. वेपते मे हृदयमेतां वेलां तत्रभवता तस्य भूर्जपत्रस्य नाम गृहीतव्यं
भविष्यतीति ।

Vidushakha.—(Desirous of showing the letter) Why so,
t'is—(Stops and says to himself) Ecod! wonderstruck by the
sight of Urvashi, I carelessly did not notice the birch-leaf even
when it dropped down from my hand.

King.—Friend, what are you about to speak?

Vidushaka.—Don't be hopeless. Urvashi is indeed
firmly attached to you. She cannot mitigate her love fixed
here.

King — I, in my mind, also hope so. For when she started
She, not lord of her body, seemed as if to leave her free
heart with me from her sighs which were indicated by the heaving
motion of the breasts.

Vidushaka.—(To himself) My heart trembles, because
his Majesty may demand of me the birch-leaf at this moment.

† विवशं हृदयं मयि ‡ स्तनकम्प०

राजा—केनेदानीं दृष्टिं विलोभयामि । (स्मृत्वा) आः उपनयन्तु भवान्भूर्जपत्रम् ।

विदूषकः— (विषादं नाटयति) हेन्तां न दिस्सदि । गदं उन्वसीए मग्गेण ।

राजा—सर्वत्र प्रमादी वैधेयः । ननु विचिनोतु भवान् ।

विदूषकः— (उत्थाय) 'णं इदो भवे इदो भवे (इति विचेतस्य नाटयति)

(ततः प्रविशति काशीराजपुत्री सपरिवारा देवी)

देवी—हञ्जे णिउणिए सच्चं तुए भणिदं इमं लदागेहं पविसन्तो अज्जमाणवसहाओ अज्जउत्तो दिट्ठोत्ति ।

निपुणिका—किं अण्णहा भट्टिणी मए विण्णविदुप्पत्ता ।

१. हन्त न दृश्यते । गतमूर्च्छया मार्गेण । २. नन्वितो भवेत् इतो भवेत् । ३. हञ्जे निपुणिणे सत्यं त्वया भणितमिदं लतागृहं प्रविशन्नर्थमाणवक-सहाय आर्यपुत्रो दृष्ट इति । ४. किमन्यथा भट्टिनी मया विज्ञापितपूर्वा ।

King.—What shall I divert my sight with now ? (*Recollecting*) O, bring me that birch-letter.

Vidushaka.—(*Shows regret.*) Ah, dear me, it is not to be seen ; it must have gone the way of Urvashi.

King.—Thus everywhere—careless, a fool. Well, search about.

Vidushaka.—(*Rising*)—May it be here, here it may be.

(*Thus he pretends to search.*)

(*Then enter Her Majesty, the daughter of the Lord of Kashi, with her attendants.*)

Queen.—Maid Nipunika, did you speak truly that you saw his Majesty enter this creeper-house, in company with the honorable Manavaka.

Nipunika.—Have I ever informed my Ladyship o'herwise?

देवी—'तेण हि लदन्तरिदा सुणिस्सं दाव से विस्तध्वामन्तिदा-
णि । जं तुए कहिदं तं सच्चं ण वेत्ति ।

निपुगिका—'जं भट्टिगी आणनेदि' ।

देवी—(परिक्रम्य) हञ्जे^३ णिउणिए किं एदं जिणगचिरं^४ विअ
इदोमुहं दखिणमारुदेण आगीअदि ।

निपुगिका—(विभाव्य) भट्टिणि पडिउत्तगविभाविदखत्तं भु-
ज्जवत्तं खु एदं । हन्त भट्टिगीए एव णेउरकोडिए लग्गं (गृहीत्वा)
कहं वाचीअहु ।

देवी—अैणुणाचेहि दाव णं । जदि अविह्वं तसे सुणिस्सं ।

१. तेन हि लज्जान्तरिता श्रोण्यामि तावदस्य विस्तध्वामन्तिदानि ।
यत्त्वया कथितं तत्सत्यं न वेत्ति । २. यद्भट्टियाज्ञापयति । ३. हञ्जे नि-
पुणिके किमन्तर्जोर्णचीवरमिव इतोमुखं दक्षिणमान्तेनासीयते । ४. भट्टिनि
परिवर्तनविभाविताक्षरं भूर्जपत्रं खल्वेतत् । हन्त भर्त्या एव नूपुरकोट्या
लग्नम् । कथं वाच्यताम् । ५. अनुवाचय तावदेतत् । यद्यविह्वं ततः
श्रोष्यामि ।

Queen.—Well t'en, shut out by this creeper, I will
just over-hear his confidant utterances and will know whether
you spoke truly or not.

Nipunika.—As her Ladyship commands.

Queen.—(Crossing) Maid, what is this like an old rag
brought hither by the southern gale.

Nipunika.—(Looking carefully.) Ah, verily, this is
the birch-leaf, the letters on which have become visible, by the
wind having turned it round. Oh, it has come close to the point
of your anklet. (Taking it up) How shall I read it ?

Queen.—Read it to yourself. If not unfit to my ears,
I will hear.

† जं भट्टिणीए रुचदि ‡ पत्तोणचीवरं विअ

निपुणिका—(तथा कृत्वा) भट्टिणि तं एव कोलीणं विअ प-
डिहादि । भट्टारअं उदिसिअ उव्वसीए कव्वबन्धोत्ति तक्केमि । अ-
ज्जमाणवअपमादेण अम्हाणं हत्थं गदेत्ति ।

देवी—तेण हि से गिहीदत्था होमि ।

निपुणिका—(राज्ञा पूर्ववाचितं वाचयति)

देवी—एत्थ इमिणा एव उवाअणेण अट्ठुराकामुअं पेरुत्तामि ।
(इति परिजनसहिता लतागृहं परिक्रामति)

विदूषकः—भो वअस्स किं एदं पवणवसगामि पमदवणसमीव-
गदक्कीडापव्वदपज्जन्ते दीसदि ।

राजा—(उत्थाय) भगवन् वसन्तप्रिय दक्षिणवायो ।

१. भट्टिणि तदेव कौलीनमिव प्रतिभाति । भर्तारमुद्दिश्य उर्वश्याः
काव्यबन्ध इति तर्कयामि । आर्यमाणवक्रप्रमादेनावयोर्हस्तं गत इति । २. तेन
ह्यस्य गृहीतार्था भवामि ३. अत्रामुनैवोपायेननाप्सरः कामुकं प्रेक्षे । ४. भो
वयस्य किमेतत्पवनवदशगामि प्रमदवनसमीपगतक्रीडापर्वतपर्यन्ते दृश्यते ।

Nipunika.—(Having read it) My lady, it looks like the
very scandal. This is, I fancy, a poetic composition of Urvashi
addressed to my Lord ; and it has fallen into our hands through
the carelessness of Arya Manavaka.

Queen.—Then let me learn its contents.

Nipunika.—(Reads what was read by the king before.)

Queen.—I will immediately see the lover of the nymph,
with this present. (Goes to the creeper-house in company
with the retinue.)

Vidushaka.—What is it, friend, that is visible at the edge
of the pleasure-mountain near the pleasure-garden drifted along
by the breeze?

King.—(Standing) Breeze of the South, friend of the
Spring :

वासार्थं हर संभृतं सुरभिणा पौष्पं रजो वीरुधां
 किं मिथ्या भवतो हृतेन दयितास्नेहस्वहस्तेन मे ।
 जानीते हि मनोविनोदनफलैरेवंविधैर्धारितं
 कामार्तं जनमञ्जनां प्रति भवानालक्षितप्रार्थनः† ॥ २० ॥

निपुणिका—भट्टिणि एदस्स एव्व अण्णेसणा वट्टदि ।

देवी—पेख्वामि ।

विदूषकः—^३भो मिलामाणकेसरच्छविणा मोरपिच्छेण विप्रलब्धोऽस्मि ।

राजा—सर्वथा हतोऽस्मि ।

देवी—(उपेत्य) अञ्जुत्त अलं आवेगेण । एदं तं भुञ्जवत्तं ।

राजा—(ससंभ्रमम्) अये इयं देवी । स्वागतं देव्यै ।

१. भट्टिनि एतस्यैवान्वेषणा वर्तते । २. पश्यामि । ३. भो म्लायमान-
 केशरच्छविना मयूरपिच्छेन विप्रलब्धोऽस्मि । ४. आर्यपुत्र अलमावेगेन ।
 एतत्तद्भूर्जपत्रम् ।

Waft for perfume the pollen of the flowers of creepers collected by the Spring : why do you carry for nothing the letter in which the hand of my beloved has been traced out of love. Moreover, as you have courted Anjana, you know that such things, which serve to divert the anguished minds, are the only support of love-lorn people.

Nipunika.---My Lady, a search of this very thing is being made.

Queen.—Let me see.

Vidushaka.—Oh ! I was deceived by the feather of the peacock resembling in colour the fading *Kesara* flower.

King.—Oh, I am become very miserable.

Queen.—(Approaching.) Enough of grief. Here is that birch-leaf.

King.—(In confusion) Oh, the Queen ! Welcome to you.

† कामार्तं जनमञ्जनाभिभवितुं नालम्बितप्रार्थनम्.

विदूषकः—(अपवार्य) दुरागतं दारिणं संवृत्तं ।

राजा—(जनान्तिकम्) सखे किमत्र प्रतिविधेयम् ।

विदूषकः—लोभ्येण गहिदस्स कुम्भिलअस्स अयिथ वा पडिवअणं ।

राजा—(अपवार्य) मूढ नायं परिहासकालः । (प्रकाशम्) देवि नेदं मया मृत्यते । स खलु परसमन्वेपणार्थमारम्भोयम् ।

देवी—जुज्जदि अत्तणो सोहगं पच्छुदेदुं ।

विदूषकः—^१भोदि तुवरोहि से भोअणं जं पित्तोवसमणसमथं होई ।

देवी—णिउणिए सोहणं खु बम्हेण आसासिदो वअस्सो ।

विदूषकः—^२भोदि णं पेख्ख आसासिदो पिसाचोपि भोअणेण ।

१. दुरागतमिदानीं संवृत्तम् । २. लोभेण गृहीतस्य कुम्भीरकस्यास्ति वा प्रतिवचनम् । ३. युज्यत आत्मनः सौभाग्यं प्रच्छादयितुम् । ४. भवति त्वरयास्य भोजनं यत्पित्तोपशमनसमर्थं भवति । ५. निपुणिके शोभनं खलु ब्राह्मणेनाश्वसितो वयस्यः । ६. भवति ननु पश्य आश्वसितः पिशाचोपि भोजनेन ।

Vidushaka.—(*Aside.*) Oh, most unwelcome at this hour !

King.—(*Aside.*) Friend, how should this be remedied ?

Vidushaka.—What excuse can a thief, caught with the stolen article on his person, offer ?

King.—(*Aside.*) Fool, this is not the time for jest. (*Openly.*) Madam, this leaf was not the object of my search. Our search was indeed for quite another leaf.

Queen.—It is quite right for you to conceal your good fortune.

Vidushaka.—Madam, order out at once a dinner which may be able to alleviate his bile.

Queen.—Nipunika, lo, the Brahman has, indeed, helped his friend very well.

Vidushaka.—Why, you know, my Lady, even a ghost can be appeased by dinner.

† न खलु तत्प्रापणार्थोयमारम्भः

राजा—मूर्ख बलादपराधिनं मां प्रतिपादयिष्यसि ।

देवी—गंथि भवदो अवराहो । अहं एव एथ्य अवरध्वा । जा
पडिऊलदंसणा भविअ अग्गदो दे चिट्ठामि । इदो अहं गमिस्सं ।

(कोपं नाटयित्वा प्रस्थिता)

राजा—

अपराधी नामाहं

प्रसीद रम्भोरु विरम संरम्भात् ।

सेव्यो जनश्च कुपितः

कथं नु दासो निरपराधः ॥ २१ ॥

(इति पादयोः पतति)

देवी—(आत्मगतम्) मां खु लहुहिअआ अहं अणुणअं बहुमण्णे ।
किं दु अदखिण्णाकिदस्स पच्छादावस्स भाएमि† । (राजानमपहाय सपरि-
वारा निष्क्रान्ता)

१. नास्ति भवतोपराधः । अहमेवात्रापराद्धा । या प्रतिकूलदर्शना भू-
त्वाप्रतस्ते तिष्ठामि । इतोहं गमिष्यामि । २. मा खलु लघुहृदयाहमनुनयं बहु-
मन्ये । किं त्वदाक्षिण्यकृतात्पश्चात्तापाद्विभेमि ।

King.—Blockhead, you are forcibly convicting me of guilt.

Queen.—It is not your offence, my Lord : it is mine who tarry here where my presence is not liked. I will get away hence. (*Pretends anger and starts.*)

King.—I own my guilt. Be pleased, you of round thighs ! abandon your resentment ; when the master is incensed, how possibly is the slave innocent ? (*Falls at her feet.*)

Queen.—(*To herself.*) I should not indeed think highly of his supplication, with a fond heart : I am only afraid of repentance for a piece of incivility. (*Leaving the King, goes away with her retinue.*)

† किं दु दक्खिणकिदस्स पच्छादावस्स भवामि.

विदूषकः—पाँउसणदी विअ अप्पसण्णा गदा देवी । उठ्ठेहि ।

राजा—(उत्थाय) वयस्य नेदमनुपपन्नम्† । पश्य

प्रियवचनशतोपि‡ योपितां

दयितजनानुनयो रसादते ।

प्रविशति हृदयं न तद्विदां

मणिरिव कृत्रिमरागयेजितः ॥ २२ ॥

विदूषकः—अणुऊलं एत्थ भवदो एदं । ण हु आखिखदुखित-
दो अहिमुहे दीवसिहं सहेइ ।

राजा—मा मैवम् । उर्वशीगतमनसोपि मे स एव देव्यां बहु-
मानः । किं तु प्रणिपातलङ्घनादहमस्यां धैर्यमवलम्बिष्ये ।

[२१. प्रावृष्णदीव अप्रसन्ना गता देवी । उत्तिष्ठ । २. अनुकूलमत्र भवत
इदम् । न खल्वसिदुःखितोभिमुखे दीपशिखां सहते ।

Vidushaka.—The Queen is gone unpropitiated, like a monsoon river ; you may rise.

King.—(Rising) And that is not unreasonable. (For,) You should know

(That) the supplication of a beloved person, though full of a hundred sweet words, yet, if void of love, does not touch the heart of those women who are expert in recognising it, just as a gem, falsely coloured (and without a natural lustre, does not satisfy a lapidary master of that craft.)

Vidushaka.—But that, at this moment, is favourable to your Majesty. For he, whose eyes are sore, does not endure the burning light before him.

King.—Not so. My deference to the Queen is unchanged, though Urvashi engrosses my mind. However (that be) I (have truly cause for taking) may take support from the fact of her contempt for my supplication, so far as she is regarded.

† उपपन्नम्. ‡ रुतोपि.

विदूषकः—चिह्नं दाव भवदो धीरंदा । बुभुक्षितस्य ब्रह्मणस्त
जीविदं अवलम्बतु भवं । समओ खु ण्हाणभोअणं सेविदुं ।

राजा—(ऊर्ध्वमवलोक्य) गतमर्धं दिवसस्य ।

उष्णालुः शिशिरे निषीदति तरोर्मूलालवाले शिखी

निर्भिद्योपरिकर्णिकारमुकुलान्यालीयते षट्पदः† ।

तप्तं वारि विहाय तीरनलिनीं कारण्डवः सेवते

क्रीडावेश्मनि चैष पञ्जरशुकः क्लान्तो जलं याचते ॥ २३ ॥

(इति निष्क्रान्ताः सर्वे)

विक्रमोर्वशीये नाटकं द्वितीयोऽङ्कः समाप्तः ।

१. तिष्ठतु तावद्भवतो धीरता । बुभुक्षितस्य ब्राह्मणस्य जीवितमवलम्बतां भवान् । समग्रः सलु स्नानभोजनं सेवितुम् ।

Vidushaka.—But let us have done for a while with your Majesty's taking support. Support a hungry Brahmin's life. It is indeed high time to bathe and dine.

King.—(*Looking aloft.*) It is passed mid-day:

The peacock, unable to bear the heat, seeks shelter in the cool water-puddle round the root of the tree ; the six-footed (bee) breaking open at the top the buds of the *Karanikara*, shuts himself within them ; the water-fowl betakes itself to the lotus-plant on the bank, leaving the heated water; and this parrot in the cage in the play-house, becoming thirsty, longs for water.

(*Exeunt.*)

END OF THE SECOND ACT.

† आशेरते षट्पदः

तृतीयोङ्कः ।

(ततः प्रविशतो भरतशिष्यौ)

प्रथमः—सखे पल्लव महेन्द्रसदनं गच्छतोपाध्यायेन त्वमासनं प्रतिग्राहितः । अग्निशरणसंरक्षणाय स्थापितोऽहम् । अतः खलु पृच्छामि । अपि गुरोः प्रयोगेण दिव्या परिपदाराधिता ।

द्वितीयः—गालव ण आणे आराहिता ण वेत्ति । तस्मिं उण सरस्सईकिदकव्ववन्धे लल्लसिअंवरे तेषु तेषु रसन्तरेसु तम्मआ आसि । किं तु—

प्रथमः—सदोषावकाश इव ते वाक्यशेषः ।

द्वितीयः—भाम् तर्हि उव्वसीए वअणं पमादखल्लिदं आसि ।

प्रथमः—कथमिव ।

१. गालव न जाने आराधिता न वेत्ति । तस्मिन्पुनः सरस्वतीकृतकाव्यबन्धे लक्ष्मीस्वयंवरे तेषु तेषु रसान्तरेषु नन्मयासीत् । किं तु— २. आम् तस्मिन्नुर्वश्या वचनं प्रमादस्खलितमासीत् ।

ACT III.

(Enter two of Bharata's disciples.)

First.—Friend, Pallava, you were made to carry the seat by the preceptor when going to the house of the mighty Indra. I was ordered to keep the fire-house. I, therefore, ask you whether the celestial assembly was pleased with the performance of our master.

Second.—I can't say whether it was pleased or not ; but in that play of Laxmi-Swayamvara composed by Saraswati the assembly was absorbed in the various sentiments in it. But—

First.—The rest of your sentences seems to hint at a fault.

Second.—I recollect, Urvashi, while performing it, had a slip of the tongue through carelessness.

First.—And what may it be ?

द्वितीयः—लक्ष्मीभूमिआए वट्टमाणा उव्वसी वारुणीभूमिआए वट्ट-
माणाए मेणआए पुच्छिदा । सहि समागदा एदे तेलोक्कसुपरिसा स-
केसवा लोअवाला । कदमस्सि दे भावाहिणिवसेत्ति ।

प्रथमः—ततस्ततः ।

द्वितीयः—तेदो ताए पुरुसोत्तमेति भणिदव्वे पुरुरवेत्ति णिग्गदा
वाणी ।

प्रथमः—भवितव्यानुविधायीनीन्द्रियाणि†न खलु तामभिकुद्धो गुरुः ।

द्वितीयः—सौ खु सत्ता उवझाएण । महिन्देण उण अणुगिहीदा ।

प्रथमः—कथमिव ।

१. लक्ष्मीभूमिकायां वर्तमानोर्वशी वारुणीभूमिकायां वर्तमानया मनकया
पृष्टा । सखि समागता एते त्रैलोक्यसुपुरुषाः सकेशवा लोकपालाः । कतम-
स्मिंस्ते भावाभिनिवेश इति । २. ततस्तया पुरुषोत्तम इति भणितव्ये पुरुर-
वसीति निर्गता वाणी । ३. सा खलु शप्ता उपाध्यायेन । महिन्द्रेण पुनरनु-
गृहीता ।

Second.—Urvashi, in part of Laxmi, was accosted by
Menaka in the dress of Varuni. Friend, all the mighty men of
the three worlds, that protect the spheres, are assembled here,
together with Keshava. (Confess) to whom inclines your
heart.

First.—What next ?

Second.—When her reply should have been 'to Parushot-
tama,' 'to Pururavs' escaped her lips.

First.—The intellectual faculties follow the destiny ; was
not the preceptor, of course, angry with her ?

Second.—Why, she was cursed by the sage, but she
found favour with the Mahendra.

First.—And how ?

† भवितव्यं । मनोनुविधायीनि बुद्धीन्द्रियाणि.

द्वितीयः—^१जेण मम उवदेसो तुए लङ्घिदो तेण ण दे दिव्वं
ठाणं हविस्सदित्ति उवङ्गमाअस्स सावो । महिन्द्रेण उण पेरुत्तणाव-
साणे लज्जवाणदमुही भणिदा जस्सिं बध्धभावाप्ति तस्स मे रणसहा-
अस्स राएसिणो पिअं एत्थ करणिज्जं । सा तुमं जहाकामं पुरुरवसं
उवचिठ्ठ जाव सो तुइ दिठ्ठसंताणो भोदित्ति ।

प्रथमः—सदृशं पुरुषान्तरविदो महेन्द्रस्य ।

द्वितीयः—(सूर्यमवलोक्य) केषापसङ्गेण अर्होऽहं अवरध्वा
अहिसेअवेला खु उवङ्गमाअस्स । ता एहि से पासपरिवत्तिणो होम ।

(इति निष्क्रान्तौ)

(मिश्रविष्कम्भकः)

१. येन ममोपदेशस्त्वया लङ्घितस्तेन न ते दिव्यं स्थानं भविष्यती-
त्युपाध्यायस्य शापः । महिन्द्रेण पुनः प्रेक्षणावसाने लज्जावनतमुखी भणिता
यस्मिन्बद्धभावासि तस्य मे रणसहायस्य राजर्षेः प्रियमत्र करणीयम् । सा त्वं
यथाकामं पुरुरवसमुपतिष्ठ यावत्स त्वयि दृष्टसंतानो भवेदिति । २. कथाप्रस-
ङ्गेनास्माभिरपराद्धाभिषेकवेला खलूपाध्यायस्य । तदेतस्य पाश्चात्परिवर्तनौ
भवावः ।

Second.—"Since you have for gotten my instruction you shall not have divine residence;" this was the preceptor's curse. But at the end of the performance, she, who was ashamed and looking down, was told by Indra : "your heart is attached to that royal sage who has been my friend in the battlefield ; in this matter some acknowledgment of it must be made to him. You may live with the Monarch, according to your desire, until he sights your offspring."

First.—This was like Mahendra who knows the hearts of others.

Second.—(Looking at the sun.) Oh, while chattering here we have quite passed the hour of ablutions of our preceptor. Come, let us be by his side.

(*Exeunt.*)

(MISHRAVISHKAMBHAKA.)

(ततः प्रविशति कञ्चुकी)

कञ्चुकी—

सर्वः कल्ये† वयसि यतते‡ §भोक्तुमर्थान्कुटुम्बी

पश्चात्पुत्रैरपहतभरः कल्पते विश्रमाय ।

अस्माकं तु प्रतिदिनमियं सादयन्ती॥ शरीरं*

सेवाकारा परिणतिरहो स्त्रीषु कष्टोधिकारः ॥ १ ॥

(परिक्रम्य) आदिष्टोऽस्मि सनियमया काशीराजपुत्र्या व्रतसंपादनार्थं मया मानमुत्सृज्य निपुणिकामुखेन पूर्वं याचितो महाराजः । तदेव मद्रचनाद्विज्ञापयेति । यावदिदानीमवसितसंध्याजाप्यं महाराजं पश्यामि । (परिक्रम्यावलोक्य च) रमणीयः खलु दिवसावसानवृत्तान्तो राजवेश्मनि । इह हि

उत्कीर्णा* इव वासयष्टिषु निशानिद्रालसा बर्हिणो

धूपैर्जीलविनिःसृतैर्वडभयः संदिग्धपारावताः ।

(Then enter the chamberlaine.)

Chamberlaine.—Every family-man strives to enjoy wealth in the bloom of life; afterwards, relieved of his burden by his sons, he is able to take rest: while in our case the declining age wasting daily the body, is enchained in service; and alas! how painful is the office of guarding the harem.

(Crossing about.)

I am ordered by the daughter of the Lord of Kashi engaged in her vow, that I should convey to his Majesty by Her Majesty's order the same request which her Majesty, leaving aside her indignation, had made before to his Majesty through Nipunika, about the completion of the vow. I will, therefore, now wait upon the Sire who must have finished his evening prayers. (*Crossing and observing.*) The role of business at the close of the day is indeed agreeable in the royal palace. For,

Here, the peacocks, dull with drowsiness towards the night, are (sitting) on the perching rods, as though, they were sculptured out; the doves seated in the projecting eaves of roofs

† कल्पे ‡ घटते § लब्धम् ॥ साधयन्ती \$ प्रतिश्राम् * उद्धीर्णा.

आचारप्रयतः सपुष्पबलिषु स्थानेषु चार्चिष्मतीः

संध्यामङ्गलदीपिका विभजते शुद्धान्तवृद्धाजनः ॥ २ ॥

(नेपथ्याभिमुखं दृष्ट्वा) अथे इत एव प्रस्थितो देवः ।

परिजनवानिताकरार्पिताभिः

परिवृत एष विभाति दीपिकाभिः ।

गिरिरिव गतिमानपक्षलोपाद्

अनुतटपुष्पितकर्णिकारयष्टिः ॥ ३ ॥

यावदेनमवलोकनमार्गे स्थितः प्रतिपालयामि ।

(ततः प्रविशति यथानिर्दिष्टा राजा विदूषकश्च)

राजा—(आत्मगतम्)

कार्यान्तरितोत्कण्ठं

दिनं गया नीतमनतिकृच्छ्रेण ।

अविनोददीर्घयामा

कथं नु रात्रिर्गमयितव्या ॥ ४ ॥

are indistinguishable owing to the volumes of burnt incense rolling out through the latticed windows ; the old matrons of the female apartment, holy by the performance of their customary acts, are placing in the various places bestrewn with offerings of flowers, burning lights, which are the auspicious ornaments of the evening.

(*Looking towards the curtain*) Ah, his Majesty has started for this very place.

Surrounded by torches, held in the hands of the attending maids, he looks like a mountain in motion owing to the wings not lopped off, with the Karnikara trees full of flowers, standing around all its skirts.

I will, meanwhile, await him here in the path of his sight.

(*Then enter Pururavas as described above and Vidushaka.*)

King.—(*To himself*) I have passed the day without much difficulty, my anxiety having been shut out by business. But how should I pass the night, long for want of diversion.

कञ्चुकी—(उपगम्य) जयतु जयतु देवः । देवी विज्ञापयति
मणिहर्म्यपृष्ठे सुदर्शनश्चन्द्रः । तत्र संनिहितेन देवेन प्रतिपालयितुमि-
च्छामि यावद्रोहिणीसंयोग इति ।

राजा—आर्य लातव्य विज्ञापयतां देवी यस्ते छन्द इति ।

कञ्चुकी—यदाज्ञापयति देवः ।

(इति निष्क्रान्तः)

राजा—वयस्य किं परमार्थत एव देव्या व्रतनिमित्तोपमारम्भः
स्यात् ।

विदूषकः—भो तक्केमि जादपच्छादावा तत्तभोदी वदावदेसेण भवदो
पणिपादलङ्घनं पमज्जिदुकामेत्ति ।

राजा—उपपन्नं भवानाह । तथा हि

अवधूतप्रणिपाताः

पश्चात्संतप्यमानमनसोपि ।

१. भोः तर्कयामि जातपश्चात्तापा तत्रभवती व्रतापदेशेन भवनः प्राणि-
पातलंघनं प्रमार्ष्टुकामेत्ति ।

Chamberlaine.—(Approaching) Glory to the King.
My lord, her Majesty requests : the moon is well visible on the
terrace of the Mani-Harmya; I wish to wait there in company
with my Lord until she enters the asterism Rohini.

King.—Friend Latavya, inform her Ladyship that I
assent to her wish.

Chamberlaine.—As His Majesty commands.

(Exit.)

King.—Friend, do you think that what the Queen has
proposed to do, is really in connection with a vow ?

Vidushaka.—I suppose her Majesty repents and
wishes to efface, under the pretence of a vow, the contempt with
which she treated your prostration.

King.—You have spoken aright : For,

Proud women, though they may be stung with remorse,

निभृतैर्व्यपत्रपन्ते

दयितानुनयैर्मनस्विन्यः ॥ १ ॥

तदादेशय मणिहर्म्यपृष्ठमार्गम् ।

विदूषकः—इदो इदो भवं । इमिणा गङ्गातरङ्गसस्तिरीएण फलि-
अमणिसोवाणेण आरोहद् भवं पदोसावसररमणिज्जं मणिहम्मिअं ।

राजा—आरोहाग्रतः । (सर्वे सोपानोपसर्पणं रूपयन्ति)

विदूषकः—(विलोक्य) भो पच्चासण्णेण चन्दोदएण्ण होदव्वं ।
जहतिमिरेरेअमाणं पुव्वदिसापुहं आलोअसुहअं दीसइ ।

राजा—सम्यगाह भवान् ।

उदयगूढशशाङ्कमरीचिभिस्

तमसि दूरमितः प्रतिसारिते ।

१. इत इतो भवान् । एतेन गङ्गातरङ्गसश्रीकेण स्फटिकमणिसोपानेनारोहतु
भवान् प्रदोषावसररमणीयं मणिहर्म्यम् । २. भो प्रत्यासन्नेन चन्द्रोदयेन भवि-
तव्यम् । यथा तिमिरारिच्यमानं पूर्वदिशामुखमालोकमुभयं दृश्यते ।

after slighting the solicitations, (of their husbands), feel secretly
ashamed by the conciliatory acts of their beloved ones.

So show the way to the terrace of the Maniharmya.

Vidushaka.—This way, my Lord ; ascend the stairs
of marble gems, which are beautiful as the waves of the Ganges;
the Maniharmya is (particularly) lovely when evening sets in.

King.—Go first. (*All ascend the stairs.*)

Vidushaka.—(*Perceiving*) The moon, I think, is
just about to rise, because, the East, being freed from darkness,
is looking beautiful.

King.—It is even so (you have spoken well.—*Lit.*)

With the darkness having been retired far from here by
the rays of the Moon, who was hidden behind the Udaya Moun-

अलकसंयमनादिव लोचने

हरति मे हरिवाहनदिङ्मुखम् ॥ १ ॥

विदूषकः—'ही ही । भो एसो खण्डमोदअएसिसरीओ उदिदो
राआ दुआदीणं† ।

राजा—(सस्मितम्) सर्वत्रौदारिकस्याभ्यवहार्यमेव विषयः (प्रा-
ञ्जलिः प्रणिपत्य) भगवन् क्षपानाथ

रविमावसते‡ सतां क्रियायै

सुधया तर्पयते सुरान् पितृंश्च ।

तमसां निशि मूर्च्छतां निहन्त्रे

हरचूडानिहितात्पने नमस्ते ॥ ७ ॥

(उत्तिष्ठति§

२. ही ही । भोः एष खण्डमोदकसम्पत्तिक उदितो राजा द्विजानीनाम् ।

tain, the face of the Direction of him, whose carriers are peculiar horses, appears charming to my eyes as (that of a woman) with the hair tied round.

Vidushaka.—Ho, here rises the King of Brahmanas, beautiful as a sugar ball.

King.—(With a smile) To an epicure, food is always the topic. (Bowing with folded hands) O God, Lord of the night :

A bow to thee, who residest in the sun for pious mento perform sacred rites ; who gratifiest the Gods and fathers with nectar ; who killest the darkness which prevails at night ; who hast seated thyself on the head of Shiva.

(Rises.)

† ओसदीणं ‡ (१) रविमावहते, (२) आविसते § उपतिष्ठते.

विदूषक.—'भो बम्हणसंक्रामिदरुखरेण दे पिदामहेण अम्भणु-
णादो आसणहिदो होही जाव अहंपि मुहासीणो होमि ।

राजा—(विदूषकवचनं परिगृह्योपविष्टः । परिजनं विनोक्त्य) अभिव्य-
क्तायां चन्द्रिकायां किं दीपिकापौनरुत्थेन । विश्राम्यन्तु भवत्यः ।

परिजनः—'जं देवो आणवेदि । (इति निष्क्रान्तः)

राजा—(चन्द्रमसमवलोक्य) वयस्य परं मुहूर्तादागमनं देव्याः ।
तद्विविक्ते कथयिष्यामि स्वामवस्थाम् ।

विदूषकः—णं^१ दीसइ एव सा किं दु तारिसं अणुराअं पेरुल्लअ
सकं आसावन्धेण अत्ताणं धारेदुं ।

राजा—एवमेतत् । बलवान् पुनर्मम मनसोभितापः ।

१. भोः ब्राह्मणसंक्रामिताक्षरेण ते पितामहेनाभ्यनुज्ञात आसनस्थितो भव
यावदहमपि सुखासीनो भवामि । २. यदेव आह्वापयति । ३. ननु दृश्यत
एव सा । किं तु तादृशमनुरागं प्रेक्ष्य शक्यमःशवन्धेनात्मानं धारयितुम् ।

Vidushaka.—Take seat, your grand-father, by means
of words conveyed through a Brahman, has permitted you to do so.
So that I may repose myself on a seat.

King.—(Accepting the statement of *Vidushaka*, sits —
looking at the attendants) Now that the moon-light is
shining, where is the necessity of the torches? You may retire
to rest.

Attendants.—As your Majesty pleases.

(*Exeunt.*)

King.—(Looking at the Moon) Friend, her Majesty
will arrive after the next short period, therefore now that
we are alone I will relate to you my condition.

Vidushaka.—But why, it is manifest. But it is
surely possible to support yourself with a thread of hope, having
seen that attachment.

King.—True. But my mental sufferings are very
great:

नद्या इव प्रवाहो

विषमशिलासंकटस्खलितवेगः ।

विघ्नितसमागममुखो

भनसिशयः शतगुणी भवति ॥ ८ ॥

विदूषकः—जहा परिहीअमाणेहिं अङ्गेहिं अधिअं सोहसि तहा
अदूरेप्पिअसमागमं ते पेरुखामि ।

राजा—(निमित्तं सूचयित्वा) वयस्य

वचोभिराशाजननैर्भवनिव गुरुव्यथम् ।

अयमास्पन्दितैर्बाहुराश्वासयति दक्षिणः ॥ ९ ॥

विदूषकः—णं हु अण्णहा बद्धणस्स वअणं ।

राजा—(सप्रत्याशस्तिष्ठति)

(प्रविश्याकाशयानेनाभिसारिकविशेषोर्वशी चित्रलेखा च)

१. यथा परिहीयमानैरङ्कुराधिकं शोभसे तथादूरे प्रियासमागमं ते
प्रेक्षे । २. न खल्वन्यथा ब्राह्मणस्य वचनम् ।

Just as a current of a river, being impeded in its speed by the obstacle of uneven stones, breaks in a hundred different ways, so my passion thwarted in the pleasure of union, has augmented a hundred times.

Vidushaka.—Since you appear more lively with your drooping limbs, I expect that your union with your beloved is not distant.

King.—(Representing an omen) Friend, like you with your hopeful speeches, this right hand with its throbbings gives me, whose anxiety is heavy, good assurances.

Vidushaka.—A Brahman's word, be assured, will not be falsified.

King.—(Sits hopefully).

(Enters by the sky-path Urvashi in the dress of an

Abhisarika and Ohitralekha.)

उर्वशी—(आत्मानं विलोक्य) हला चित्त्रलेहे अवि रोअदि दे अअं मे अप्पाभरणभूसिदो णीलंसुअपरिगहो अहिसारिआवेसो ।

चित्रलेखा—णैथि मे वाआविहवो पसंसिदुं । इदं तु चिन्तेमि ।
अवि णाम अहं पुरुरवा भवेअंति ।

उर्वशी—सैहि मदणो खु तुमं आणवेदि सिध्वं णेहि मं तस्स मुह-
अस्स वसदिति ।

चित्रलेखा—णं एदं पडोवत्तिदं विअ केलाससिहरं निअदमस्स
दे भवणं उवगदम्ह ।

उर्वशी—तेण हि पहावदो ज.णाहि दाव कहिं सो मम हिअअ-
चोरो किं वा अणुचिह्णदिति ।

१. हला चित्रलेखे अपि रोचते तेयं मेल्पाभरणभूषितो नीलांशुकपरिग्रहो-
भिसारिकावेषः । २. नास्ति मे वाचाविभवः प्रशंसितुम् । इदं तु चिन्तया-
मि । अपि नामाहं पुरुरवा भवेयमिति । ३. सखि मदनः खलु त्वामाज्ञाप-
यति शीघ्रं नय मां तस्य सुभगस्य वसतिमिति । ४. नन्वेतत्परिवर्तितमिव
कैलासशिखरं प्रियतमस्य ते भवनमुपगते स्वः । ५. तेन हि प्रभावाज्जानीहि
तावत्क स मम हृदयचोरः किवानुतिष्ठतीति ।

Urvashi.—(Looking at herself) Friend Chitrakleha,
do you approve of this dress of an Abhisarika, this purple robe,
decked with a few ornaments.

Chitrakleha.—I want the power of words to praise it.
Only this I think, would I were Pururavas.

Urvashi.—Friend, Love commands you to take me
immediately to the residence of that blessed person.

Chitrakleha.—Here we have approached the mansion
of thy beloved, which is as if the summit of the Kailas, trans-
formed.

Urvashi.—Well then, find out, with your power, where
that robber of my heart is seated and what he is about.

चित्रलेखा—(ध्यात्वा--आत्मगतम्) भोर्दु कीलिसं दाव एदाए ।
(प्रकाशम्) हला एसो मणोरहलध्वपिअसमाअमसुइं अणुहवन्तो उव-
होगखलमे ओआसे चिट्ठदि ।

उर्वशी—(विषादं नाटयन्)

चित्रलेखा—मुग्धे का उण अण्णा चिन्ता पिअसमाअमस्स ।

उर्वशी—(सोच्छ्वासम्) अइदखित्ठणं संदेहदि मे हिअअं ।

चित्रलेखा—(विलोक्य) एसो मणिहम्मिअगदो वअस्समेत्तसहाओ
राएसी । ता एहि उवसप्पाम णं ।

(उभे अवतरतः)

राजा—वयस्य रजन्या सह विजृम्भते मदनवाधा ।

१. भवतु क्रीडिष्यामि तावदेतया । हला एष मनोरथलब्धप्रियसमागमसु-
खमनुभवन्नुपभोगक्षमेवकाशे तिष्ठति । २. मुग्धे का पुनरन्या चिन्ता प्रिया-
समागमस्य । ३. अदक्षिणं संदिग्धे मे हृदयम् । ४. एषे मणिहर्म्यगतो
वयस्यमात्रसहायो राजर्षिः । तदेकपसर्पाव एनम् ।

Chitrlekha.—(Meditating—to herself) Well, I will
trifle with her for a-while. (Aloud) Friend, he is at
this moment in a mood of enjoyment, having experienced the
pleasures of the union with his beloved whom he longed for and
got.

Urvashi.—(Shows despair.)

Chitrlekha.—Simpleton, what other thought can there
be than that of the company with (his) beloved ?

Urvashi.—(Taking breath) Because my mind is in-
expert in fathoming equivocal words.

Chitrlekha.—(Observing) Here is the royal Sage, in
company with his friend, seated in the Maniharmya. Come then
let us approach him.

(Both descend).

King.—My passion increases with the night.

उर्वशी—अग्निभिर्भण्णय्येण इमिणा वअणेण आकम्पितं मे हिअअं ।
अन्तरिदा एव्व सुणेस्स से सेरालावं जाव णो संसअच्छेदो होदि ।

चित्रलेखा—अं दे रोचदि ।

विदूषकः—अं इमे अभिअगम्भा सेवीअन्दु चन्दवादा ।

राजा—वयस्य एवमादिभिरनुपक्रम्योयमातङ्कः । पश्य

कुसुमशयनं न प्रत्यग्रं न चन्द्रमरीचयो

न च मलयजं सर्वाङ्गीणं न वा मणियष्टयः ।

मनसिजरुजं सा वा दिव्या ममालमपोहितुं—

उर्वशी—कौ वा अवरा ।

राजा—

रहासि लघयेदारब्धा वा तदाश्रयिणी कथा ॥ १० ॥

१. अनिभिर्जायैर्नानेन वचनेनाकम्पितं मम हृदयम् । अन्तरिते एव
शृणुवोम्य स्वैरालापं यावदावयोः संशयच्छेदो भवति । २. यत्ते रोचते ।
३. नन्वेतेमृतगर्भाः सेव्यन्तां चन्द्रपादाः । ४. का वापरा ।

Urvashi.—My mind is a little alarmed by this speech, the meaning of which is not clear. Let us remain invisible and hear his voluntary utterances till our doubt is dispersed.

Chitrlekha.—As you like.

Vidushaka.—Will you benefit yourself with the rays of the moon, which are charged with ambrosia?

King.—This disease is incurable by this or any thing else of this kind. For,

Neither a bed of fresh flowers, nor the rays of the moon, nor the sandal ointment besmeared all over the body, nor the necklaces of gems, are enough to allay the fever of the heart, which either she, the celestial one, is capable of removing—

Urvashi.—And who else ?

King.—Or a talk in solitude about her may mitigate.

उर्वशी—'हिअ दाणिं मं उद्दिअ इदो संकन्तेण तुए फलं
उवलधं ।

विदूषकः—आम् हंपि जदा सिहरिणीरसालं आं ण लभे तदा णं
पय्ययन्तो संकित्तअन्तो आसासेमि ।

राजा—संपद्यत इदं भवतः ।

विदूषकः—भैवंपि तं अचिरेण पाविस्सदि ।

राजा—सखे एवं मन्ये ।

चित्रलेखा—सुणु असंतुष्टे सुणु ।

विदूषकः—कैहं विअ ।

राजा—

अयं तस्या रथक्षोभादसेनांसो निपीडितः ।

एकः कृती शरीरेस्मिन् शेषमङ्गं भुवो भरः ॥ ११ ॥

१. हृदय इदानीं मामुज्जित्वा इतः संक्रान्तेन त्वया फलमुपलब्धम् ।
२. आम् अहमपि यदा शिखरिणी रसालं च न लभे तदैतत्प्रार्थयमानः
संकीर्तयन्नाश्वास्ये । ३. भवानपि तामचिरेण प्राप्स्यति । ४. शृणु असंतुष्टे
शृणु । ५. कथमिव ।

Urvashi.—Heart, you have now attained your purpose
by having left me and gone over to him.

Vidushaka.—Ha ! I too comfort myself by speaking
about the object of my desire when I do not get the dainty dish
of *Shikharini* or the fruit called *Rasala*.

King.—But that is easily obtained by you.

Vidushaka.—You will also attain your desire shortly.

King.—Friend, I think;

Chित्रलेखा.—Hear you, who are discontented.

Vidushaka.—What is it ?

King.—This shoulder that was pressed by her side
during the jolting of the chariot, is the only limb of this body
which is blessed ; the rest of the body is a burden to the earth.

† मिष्टुहरिणीमंसभोजनं

चित्रलेखा—'किं दारिणं विलम्बिअदि ।

उर्वशी—(सहसोपसृत्य) हेला अगदोवि मम गदाए उदासीणो
विअ महाराओ ।

चित्रलेखा—(सस्मितम्) अँदितुवारदे अणुखित्तिरकरिणीआसि ।
(नेपथ्ये)—ईदो इदो भट्टिणी ।

सर्वे—(कर्णे ददाति)

उर्वशी—(सह सख्या विषण्णा)

विदूषकः—अँविहा अविहा उअडिदा देवी । ता वाचंनमो होहि ।

राजा—भवानपि संवृताकारमास्ताम् ।

उर्वशी—हर्ली किं एय्थ करणिज्जम् ।

१. किमिदानीं विलम्ब्यते । २. हला अप्रतोपि मम गताया उदासीन
इव महाराजः । ३. अतित्वरिते अनुत्क्षिप्ततिरस्करिणीकासि । ४. इत इतो
भर्त्री । ५. अपिहा अपिहा उपस्थिता देवी । तद्वाच्यमो भव । ६. हला
किमत्र करणीयम् ।

Chित्रalekha.—Why do you delay now?

Urvashi.—(Advancing hastily) Friend, his Majesty
does not deign to regard me, even though I stand in front
of him.

Chित्रalekha.—(With a smile) In your haste, you
have not put off the magic veil.

(Behind the scenes.)—This away, your Grace.

All.—(Listen.)

Urvashi.—(Grieves with her friend.)

Vidushaka.—Bless me, the Queen is here ; you had
better be mute therefore.

King.—You too better sit collected.

Urvashi.—What is to be done now ?

चित्रलेखा—अलं आवेगेण । अन्तरिदा वयं । उपवासणिअमवे-
सा राएसीमहिशी दीसदि† । ता ण एसा इह चिरं चिडिस्सदि ।

(ततः प्रविशत्यौपहारिकहस्तपरिजना देवी)

देवी—(परिक्रम्यावलोक्य च) हेञ्जे णिउणिए एसो रोहिणीसं-
जोएण अधिअं सोहदि भअवं मिअलञ्छणो ।

चेटी—^३ण देवीसहिदो भट्टा विसेसरमणिज्जो । (परिक्रामति)

विदूषकः—(दृष्ट्वा) †भो ण जानामि सोथिवाअणं देइत्ति आदु-
भवदो वइव वदेसेण मुक्करोसा पणिपादलङ्घणं पमज्जिदुकामेत्ति ।
अज्ज मे अरुखीणं सुहदंसणा देवी ।

१. अलमावेगेन । अन्तर्हिते आवाम् । उपवासनियमवेषा राजर्षिमहिषी
दृश्यते । तन्नैषेह चिरं स्थास्यति । २. हञ्जे निपुणिके एष रोहिणीसंयोगेना-
धिकं शोभते भगवान्मृगलाञ्छनः । ३. ननु देवीसहितो भर्ता विशेषरम-
णीयः । ४. भो न जानामि स्वस्तिवाचनं ददातीति अथवा भवतो व्रतव्यप-
देशेन मुक्करोषा प्रणिपातलङ्घनं प्रमार्ष्टुकामेति । अद्य ममाक्ष्णोः शुभदर्शना
देवी ।

Chitrলেখা.—No cause for anxiety ; we are invisible.
The Queen of the royal Sage appears from her attire to have a
fast and a vow. She will not therefore stay long here.

(Enter the Queen with her attendants holding the materi-
als of worship.)

Queen.—(Observing the moon) Nipunika, the god
Moon, with the spot of deer on him, looks brighter in company
with Rohini.

Nipunika.—Does not his Lordship look more beautiful
in company with her Ladyship ? (Walks about)

Vidushaka.—(Perceiving) I say, I do not know
whether she may give me a present for her well-being
or whether, having relaxed her anger on the excuse of a vow,
she may wish to obliterate her contemptuous treatment of your
prostration—the Queen looks very cheerful to-day to my eyes.

† एसा क्वु विणीदवेसा राआणं सेवन्ती ण पत्थ चिरं चिडिदि ।

राजा—(सस्मितम्) उभयमपि घटते । तथापि भवता यत्पश्चाद्-
भिहितं तन्मां प्रतिभाति । यदत्रभवती

सितांशुका मङ्गलमात्रभूषणा

पवित्रदूर्वाङ्कुरलाञ्छितालका ।

व्रतापदेशोज्झितगर्ववृत्तिना

मयि प्रसन्ना वपुषैर्वा लक्ष्यते ॥ ११ ॥

देवी—(उपगम्य) 'जेदु जेदु अज्जउत्तो ।

परिजनः—'जेदु जेदु भट्टा ।

विदूषकः—सैथि भोदीए ।

राजा—स्वागतं देव्यै । (तां हस्तेन गृहीत्वोपवेशयति)

उर्वशी—हँला इअं ठाणे देवीसहेण उवआरीअदि । ण किपि
परिहीअदि सचीए ओजस्सिदाए ।

१. जयतु जयतु आर्यपुत्रः । २. जयतु जयतु भर्ता । ३. स्वस्ति
भवत्यै । ४. हला इयं स्थाने देवीशब्देनोपचर्यते । न किमपि परिहीयते
अथवा ओजस्वितया ।

King.—(*With a smile*) Both are possible. However
what you say last appears to me more probable; for her Ladyship,

Apparelled in white, wearing only the auspicious ornaments
and with her hair chequered with holy sprouts of *Durva* grass,
appears well pleased towards me, even by her very person, from
which conceit has been banished on the pretext of the vow.

Queen.—(*Advancing*) Hail to the King.

Attendant.—Victory to his Majesty.

Vidushaka.—Long live the Queen.

King.—Welcome is the Queen. (*Takes her hand and
leads her to a seat.*)

Urvashi.—Friend, the Lady is but deservedly styled
Devi; she is nothing less than the wife of Indra in royal
splendour.

चित्रलेखा—साँहु असूआपरम्मुहं मन्तिदं ।

देवी—अञ्जउत्तं पुरोकरिअ कोवि वदविसेसो मए संपादणीओ ।

ता मुहूत्तं उवरोधो सहीअदु ।

राजा—मा मैवम् । अनुग्रहः खलु नोपरोधः ।

विदूषकः—^३ईरिसो सोय्यिवाअणवन्तो उवरोहो बहुसो होदु ।

राजा—किं नामधेयमेतद्देव्या व्रतम् ।

देवी—(निपुणिकामवेक्षते)

निपुणिका—भँट्टा पिआणुप्पसादणं णाम ।

राजा—(देवीं विवोक्ष्य) यद्येवम्

अनेन कल्याणि मृणालकोमलं

व्रतेन गात्रं ग्लपयस्यकारणम् ।

१. साधु असूयापराङ्मुखं मन्त्रितम् । २. आर्यपुत्रं पुरस्कृत्य कोपि
व्रतविशेषो मया संपादनीयः । तन्मुहूर्तमुपरोधः सद्यताम् । ३. ईदृशः स्व-
स्तिवाचनवानुपरोधो बहुशो भवतु । ४. भर्तुः प्रियानुप्रसादनं नाम ।

Chitrলেখা.—You have said well ; it bespeaks absence of jealousy.

Queen.—I have to perform some vow connected with my Lord ; you will therefore be pleased to bear for a-while the inconvenience.

King.—You wrong me. It is a favour, not an inconvenience.

Vilushaka.—May such inconveniences take place often, as are accompanied with presents following upon benediction.

King.—How is that vow called ?

Queen.—(Looks at Nipunika.)

Nipunika.—Lord, it is named “ The husband’s propitiation.”

King.—(Looking at the Queen) Is it even so ?

Yet it is needless, Oh sweet one, to weary your person

प्रसादमाकाङ्क्षति यस्तवोत्सुकः

स किं त्वया दासजनः प्रसाद्यते† ॥ १३ ॥

उर्वशी—महन्तो खु से इमस्स बहुमाणो ।

चित्रशेखा—अइ मुध्वे अण्णसंकन्तप्पेम्माणो णाअरिआ अहिअं दस्सिणा होन्ति ।

देवी—(सस्मितम्) ३णं इमस्स वदपरिग्गहस्स अअं पहावो जं एत्तिअं मन्ताविदो अज्जउत्तो ।

विदूषकः—विरेमटु भवं । ण जुत्तं सुहासिदं पच्चाचरिहुं ।

देवी—दौरिआओ उवणेष ओवहारिअं जाव मणिहाम्भअगदे चन्दपादे अच्चेमि ।

१. महान्स्वस्वैतस्यां बहुमानः । २. अयि मुग्धे अन्यसंक्रान्तप्रेमाणो नागरिका अधिकं दक्षिणा भवन्ति । ३. नन्वेतस्य व्रतपरिग्रहस्यायं प्रभावो यदेतावन्मन्त्रित आर्यपुत्रः । ४. विरमतु भवान् । न युक्तं सुभाषितं प्रत्याचरितुम् । ५. दारिका उपनयतौपहारिकं यावन्मणिहर्म्यगतांश्चन्द्रपादानर्चामि ।

tender as a lotus stem, with a vow : why should your slave be propitiated, who anxiously longs for your favour ?

Urvashi.—Verily he shows her very great deference.

Chित्रalekha.—O simple girl, cunning persons, whose love has been transferred to another, become more polite (to the slighted wife).

Queen.—(With a smile) It is indeed the effect of the performance of my vow that my Lord has been made to speak thus.

Vidushaka.—Enough, your Lordship ; it is not proper to oppose auspicious words.

Queen.—Girls, bring hither the offerings that I may worship the rays of the moon which are extended to the Maniharmya.

† प्रसाध्यते ।

परिजनः—^१एसो गन्धकुसुमादिउवहारो ।

देवी—(नाट्येन गन्धपुष्पादिभिश्चन्द्रपादानभ्यर्च्य) हेऽञ्जे इमे ओवहारिअमोदए अज्जमाणवअं लम्भावेहि ।

परिजनः—^३ज देवी आणवेदि । अज्जमाणवअ एदं दाव दे ।

विदूषकः—(मोदकसरावं गृहीत्वा) ^५सोऽथि भोदीए । बहुफलो दे उववासो होदु ।

देवी—^७ज्जउत्त इदो दाव ।

राजा—अयमस्मि ।

देवी—(राज्ञः पूजामभिनीय प्राञ्जलिः प्रणिपत्य) ^९एसा अहं देवदा-

१. एष गन्धकुसुमादिरूपहारः । २. हञ्जे एतानौपहारिकमोदकानार्यमाणवकं लम्भय । ३. यद्देयाज्ञापयति । आर्यमाणवक एतन्नावत्ते । ४. स्वस्ति भवत्यै । बहुफलस्तवोपवासो भवतु । ५. आर्यपुत्र इतस्तावत् । ६. एषाह देवतामिधुनं रोहिणीमृगलाञ्छनं साक्षीकृत्यार्थपुत्रमनुप्रसादयामि । अद्यप्रभृति यां स्त्रियमार्थपुत्रः प्रार्थयते यार्थपुत्रस्य समागमप्रणयिनी तया मया प्रीतिबन्धेन वर्तितव्यमिति ।

Attendants.—Here are the offerings of sandal ointment, flowers and other things.

Queen.—(Shows that she has worshipped the lunar rays with ointment, flowers, &c.) Maid, take those presents of sweet balls to Arya Manavuka.

Attendant.—As her Ladyship orders. Arya Manavaka, this is for you.

Vidushaka.—(Taking the tray of sweetmeats) May there be well-being to your Ladyship; may your fast be crowned with immense success.

Queen.—My Lord, will you stop hither ?

King.—Here am I.

Queen.—(Worships the King and bows to him with folded hands) In the presence of this pair of deities, the Rohini and

मिहुणं रोहिणीमिअलङ्छणं सरुखीकरिअ अज्जउत्तं अणुप्पसादेमि ।
अज्जप्पहुदि जं इथियअं अज्जउत्तो पथ्येदि जा अज्जउत्तस्स समा-
गमप्पणइणी ताए मए पीदिवन्धेणा वत्तिदव्वंति ।

उर्वशी—अहो हे ण आणे किंपरं से वअणंति । मम उण विस्सा-
सविसदं हिअअं संवुत्तं ।

चित्रलेखा—भैहि महाणुहावाए पदिव्वदाए अम्भणुण्णादो अण-
न्तराओ दे पिअसमागमो हविस्सदि ।

विदूषकः—(अपवार्यं) छिन्नहृद्यो मञ्जु पलाइदे णिविण्णो धीवरो
भणादि धम्मो मे हविस्सदित्ति (प्रकाशम्) भोदि किं तारिस्सो
पिओ तत्तभवं ।

१. अहो न जाने किंपुरमस्या वचनमिति । मम पुनर्विश्वासविशदं हृदयं
संवृत्तम् । २. सखि महानुभावया पतिव्रतयाभ्यनुज्ञातोन्तरायस्ते प्रियसमागमो
भविष्यति । ३. छिन्नहृस्तो मत्स्ये पलायिते निर्विण्णो धीवरो भणति धर्मो मे
भविष्यतीति । भवति किं तादृशः प्रियस्तत्रभवान् ।

one with the spot of deer, I promise, my Lord, that whatever
woman my Lord woos and who longs for the union with him, to
her I will henceforth conduct myself with affection.

Urvashi.—Friend, I cannot see what must be the
significance of her speech. My heart, however, has been delight-
ed with confidence.

Chित्रalekha —Friend, permitted by this exalted and
dutiful Lady, your union with your beloved will be without
further impediment.

Vidushaka.—(Aside) When the fisherman failing in
his skill, is sorry to see the fish escape, he consoles himself by
saying that he will have accumulated merit. (Aloud) My Lady,
will my Lord, thus given away, be dear to you ?

देवी—मूढ अहं खु अत्तणो सुहावसाणेण अज्जउत्तं णिव्वुदस-
रीरं कादुमिच्छामि । एत्तिएण चिन्तेहि दाव पिओ ण वेत्ति ।

राजा—

दातुं वा प्रभवसि मा-
मन्यस्यै हर्तुमेव वा दासम् ।
नाहं पुनस्तथा त्वं
यथा हि मां शङ्कुसे भीरु ॥ १४ ॥

देवी—‘होहि वा मा वा । जघाणिदिदं संपादिदं पिआणुप्प-
सादणं वदं । दारिआओ एध गल्लुह्य । (प्रस्थिता देवी)

राजा—प्रिये न खलु प्रसादितोस्मि यदि संप्रति विहाय गम्यते ।

देवी—अज्जउत्त अलङ्किदुप्पवो मए णिअमो ।

(निष्क्रान्ता सपरिवारा देवी)

१. मूढ अहं स्वत्वात्मनः सुखावसानेनार्यपुत्रं निर्वृतशरीरं कर्तुमिच्छामि
एतावता चिन्तय तावत्प्रियो न वेति । २. भव वा मा वा । यथानिर्दिष्ट
संपादितं प्रियानुप्रसादनं व्रतम् । दारिका एत गच्छामः । ३. आर्यपुत्र
अलङ्कितपूर्वो मया नियमः ।

Queen.—Fool, I wish to render the King's person happy
at the sacrifice of my pleasure. Think for yourself now, from
this, whether he is dear to me or not.

King.—The power indeed abides in you to give me
away to another or take me back your slave (from another); but
I cannot, O timid one, what you suspect me to be.

Queen.—You may or you may not be so : I have accom-
plished the vow of the propitiation of my Lord, as detailed. Come
girls, let us take our leave. (*The Queen sets out.*)

King.—I cannot have been favoured by you in reality,
dear, if you go away now forsaking me.

Queen.—My Lord, I have not yet released myself from
the vow.

(*Exit with attendants.*)

† लङ्किदुप्पवो संपदं णिअमो.

उर्वशी—हंला पिअकलत्तो राएसी । ण उण हिअअं णिवत्तेदुं
सक्कुणोमि ।

चित्रलेखा—'किं उण तुए णिरासाए णिवत्तीअदि ।

राजा—(आसनमुपेत्य) वयस्य न खलु दूरं गता देवी ।

विदूषकः—भण विस्सध्वं जं अप्पि वत्तु णामो । असइसोत्ति वेज्जेण
आदुरो विअ सेरं मुत्तो भवं तत्तहोदीए ।

राजा—अपि नामोर्वशी—

उर्वशी—अज्ज किदय्या भवे ।

राजा—

गूढा नृपशब्दमात्रमपि मे कान्ता श्रुतौ पातयेत्

पश्चादेत्य शनैः कराम्बुजवृते कुर्वीत वा लोचने ।

१. हला प्रियकलत्रो राजर्षिः । न पुनर्हृदयं निवर्तयितुं शक्नोमि । २. किं पुनस्त्वया निराशया निवर्त्यते । ३. भण विश्रब्धं यदसि वक्तुकामः । असाध्य इति वैद्येनातुर इव स्वैरं मुक्तो भवांस्तत्रभवत्या । ४. अद्य कृतार्था भवेत् ।

Urvashi.—Friend, the King loves the queen ; I cannot however reclaim my heart.

Chित्रalekha.—But why should you draw back with despair ?

King.—(Reaching his seat) Surely the Queen is not gone far.

Vidushaka.—Say safely whatever you have got to say . You have been given up by her Ladyship of her own accord like the sick man by the physician as incurable.

King.—How I would that Urvashi—

Urvashi.—May achieve her object to-day !

King.—My beloved, being invisible, might murmur into my ears even the sounds of her anklets or might cover my eyes with her lotus-like hands having stolen behind me with a light

हर्म्येस्मिन्नवतीर्य साध्वसवशान्मन्दायमाना बला-

दानीयेत पदात्पदं चतुरया सरूपा ममोपान्तिकम् ॥ १५ ॥

उर्वशी-हंला इमं दाव से मणोरहं संपादइस्सं । (पृष्ठतो गत्वा
राज्ञो नयने संवृणोति)

चित्रलेखा-(विदूषकं संज्ञापयति)

राजा-(स्पर्शं रूपयित्वा) सखे नारायणोरुसंभवा सेयं वरोरूः ।

विदूषकः-कैहं भवं अवगच्छदि ।

राजा-किमत्राज्ञेयम् ।

अङ्गमनङ्गक्लिष्टं

मुखयेदन्या न मे करस्पर्शात् ।

नोच्छ्वसिति तपनकिरणै-

श्चन्द्रस्येवांशुभिः† कुमुदम् ॥ १६ ॥

१. हला एतं तावदस्य मनोरथं संपादयिष्यामि । २. कथं भवानवगच्छति ।

step ; or that having descended into this mansion and lagging behind through timidity she were dragged step by step near to me by her clever friend.

Urvashi.—Then I should fulfil his desire, my friend. (Advances behind the King and covers his eyes.)

Chित्रalekha.—(Acquaints Vidushaka with the fact by a sign)

King.—(Feeling the touch) Ah ! It is she, my friend, the beautifully-lapped offspring of the thigh of Narayana.

Vidushaka.—How knows your Majesty ?

King.—Where is the difficulty of knowing it ?

No other than she could with her touch shoot ecstasy into my person afflicted by him (who is) without body : a *Kumuda* lotus does not open by the rays of the sun as by the rays of the moon.

† चंद्रस्यैवांशुकैः

उर्वशी—(हस्तावपनीयोत्तिष्ठति । किञ्चिदुपसृत्य) जेटुं जेटुं महाराओ ।

राजा—सुन्दरि स्वागतम् (एकासने उपवेशयति)

चित्रलेखा—अत्रि सुहं वअस्सस्स ।

राजा—नन्वेतदुपपन्नम् ।

उर्वशी—हैला देवीए दिण्णो महाराओ । तदो से पणभवदी
विअ सरीरसंपक्कं गदास्सि । मा खु मं पुरोभाइणिं समथ्येहि ।

विदूषकः—कैहं इह जेव तुह्माणं अत्थमिदो सुज्जो ।

राजा—(उर्वशीमवलोक्य)

देव्या दत्त इति यदि

व्यापारं व्रजसि मे शरीरेस्मिन् ।

प्रथमं कस्यानुमते

चोरितमेतत्त्रया हृदयम् ॥ १७ ॥

१. जयतु जयतु महाराजः । २. अपि सुखं वयस्यस्य । ३. इला
देव्या दत्तो महाराजः । ततोऽस्याः प्रणयवतीव शरीरसंपर्कं गतास्मि । मा खलु
मां पुरोभागिनीं समर्थयस्व । ४. कथमिहैव युवयोरस्तमितः सूर्यः ।

Urvashi.—(*Removing her hands, stands, and moving a little*) Victory to the King.

King.—Welcome, sweet nymph. (*Makes her sit on the same seat with him.*)

Chitrlekha.—Is my friend in joy ?

King.—It is indeed attained.

Urvashi.—Friend, the King is given (in gift) by the Queen; in virtue of which I, as her friend, enjoy his contact. Do not therefore regard me officious.

Vidushaka.—What, you were here when the sun set ?

King.—(*Looking at Urvashi*) If you would deal with this my person in virtue of its being a gift of the Queen, then by whose consent did you at first rob it of this heart ?

चित्रलेखा—व्यसस गिरुत्तरा एसा । संपदं मह विष्णुपं
मुणीअदु ।

राजा—अवहितोस्मि ।

चित्रलेखा—वैसन्ताणन्तरे उह्णसमए भअवं सुज्जो मए उवचरि-
दव्वो । ता जहा इअं मे पिससही सगसस ण उक्कण्ठेदि तहा
वअस्सेण काद्वयं ।

विदूषकः—किं वा सगगे मुमरिदव्वं । ण वा अण्णीअदि ण वा
पीअदि । केवलं अगिमित्तेहिं णअगेहिं मीणा विडम्बीअन्दि ।

राजा—भद्रे

अनिर्देश्यसुखः स्वर्गः कस्तं विस्मारयिष्यति† ।

अनन्यनारीसामान्यो दासस्त्वस्याः पुरुरवाः ॥ १८ ॥

१. वयस्य निरुत्तरैषा । सांप्रतं मम विज्ञप्तं श्रूयताम् । २. वसन्तान्तरे
उष्णसमये भगवान्सूर्यो मयोपचरितव्यः । तद्यथेयं मे प्रियसखी स्वर्गाय
नोत्कृष्टयति तथा वयस्येन कर्तव्यम् । ३. किं वा स्वर्गे स्मर्तव्यम् । न वा-
श्यते न वा पीयते । केवलमनिमिषेनैनैर्मिना विडम्ब्यन्ते ।

Chitralekha.—She can give no answer, my friend.
Listen (please) to my prayer now.

King.—I am attention.

Chitralekha.—I have to worship the God Sun in the hot
season following the Spring. Therefore my friend should so
conduct himself that this my dearest may not long for the
heaven.

Vidushaka.—What is there to be remembered in
heaven ? There is neither anything to eat nor to drink ; simply
the fish is mocked with eyes untwinkling.

King —Friend !

The bliss of heaven is indescribable, and who can efface it
out of one's memory. However, Pururavas will be her slave, un-
divided between his other wives.

† अनिर्देश्यसुखं स्वर्गं कथं विस्मारयिष्यते.

चित्रलेखा—अंगुगिहीदग्धि । हला उन्वसि अकादरा मविअ
विसज्जेहि मं ।

उर्वशी—(चित्रलेखां परिष्वज्य) सैहि मा खु मं विसुमरेहि ।

चित्रलेखा—(सस्मितम्) वैअस्सेण संगदा तुमं एव एदं मए
जाचिदन्वा ।

(राजानं प्रणम्य निष्क्रान्ता)

विदूषकः—दिठ्ठिआ मणोरहसंपत्तीए वडुदि भवं ।

राजा—इयं तावद्वृद्धिर्मम । पश्य ।

सामन्तमौलिमाणेरञ्जितशासनाङ्कम्

एकातपत्रमवनेर्न तथा प्रभुत्वम् ।

१ अनुगृहीतास्मि । इला उर्वशी अकातरा भूत्वा विसर्जय माम् । २.
सखि मा खलु मां विस्रम । ३. वयस्येन संगता त्वमेवैतन्मया याचितव्या ।
४. दिष्टया मनोरथसंपत्त्या वर्धते भवान् ।

Chित्रalekha.—I am favoured. Have no misgivings, my friend Urvashi, and grant me leave.

Urvashi.—(Embracing Chित्रalekha) Dear, you will surely not forget me.

Chित्रalekha.—(With a smile.) United with my friend here, it is you who must be so beseeched by me.

(Bows to the King and exit.)

Vिदुशका.—Your fate having secured your desire, you indeed look better.

King.—Such is my good fortune. See :

I was not so happy in having attained the sovereignty of the whole earth, in which no one else uses an umbrella, and which is marked by the royal order brightening by the jewels in

अस्याः सखे चरणयोरहमद्य कान्तम्[†]
आज्ञाकरत्वमधिगम्य यथा कृतार्थः ॥ १९ ॥

उर्वशी—ण्थि मे विहवो अदो पिअदरं मन्तिहुं ।

राजा—(उर्वशीं हस्तेनावलम्ब्य) अहो विरुद्धसंवर्धन ईप्सितलामो
नाम ।

पादास्त एव शशिनः सुखयान्ति गात्रं
बाणास्त एव मदनस्य ममानुकूलाः ।
संरम्भरूक्षमिव सुन्दरि यद्यदासीत्
त्वत्संगमेन मम तत्तदिवानुनीतम् ॥ २० ॥

उर्वशी—अवरध्वम्हि चिरकारिआ अञ्जउत्तस्स ।

राजा—मा मैवम् ।

१. नास्ति मे विभवोतः प्रियतरं मन्त्रयितुम् । २. अपराद्धास्मि चिर
कारिकार्यपुत्रस्य ।

the crowned heads of Kings, as I am to-day, my friend, on
attaining the sweet condition of paying homage at the feet of
her.

Urvashi.—I am powerless to say anything sweeter.

King.—(Supporting *Urvashi* by the hand) Ah! How
does the attainment of one's desire brings about contrarieties.

Those very rays of the moon have become vivifying to my
limbs, those very shafts of Madana are now most welcome, (in
short) whatever was about harsh and distasteful, appears,
O beautiful one, as if pleasing by your union.

Urvashi—I am guilty of delay.

King.—Nay, say not so. For,

यदेवोपनतं दुःखात्सुखं तद्रसवत्तरम् ।

निर्वाणाय तरुच्छाया तस्य हि विशेषतः ॥ २१ ॥

विदूषकः—'भो सेविदा पदोसरमणीआ चन्द्रवादा । समओ खु
दे वासघरणवेसस ।

राजा—तेन हि सरुयास्ते मार्गमादेशय ।

विदूषकः—ईदो इदो भवदी । (इति परिक्रामन्ति)

राजा—सुन्दरि इयमिदानीमभ्यर्थना ।

उर्वशी—कैहं विअ ।

राजा—

अनुपनतमनोरथस्य पूर्वं

शतगुणितेव गता मम त्रियामा ।

१. भो सेविताः पदोसरमणीयाश्चन्द्रपादाः । समयः खलु ते वासगृह-
प्रवेशस्य । २. इत इतो भवती । ३. कथमिव ।

The happiness that follows distress is by far the sweeter ;
the shadow of a tree is more refreshing to one who is scorched
by the heat (of the sun).

Vidushaka.—The pleasant rays of the evening moon
have been worshipped. Now it is time for you to go in.

King.—Well then, show your friend the way.

Vidushaka.—This way, my Lady. (*So they walk.*)

King.—Handsome woman, now I wish one thing.

Urvashi.—What may it be ?

King.—Formerly when my object was not attained, the

यदि तु तव समागमे तथैव
प्रसरति मुमु ततः कृती भवेयम् ॥ २२ ॥

(इति निष्क्रान्ताः सर्वे)

विक्रमोर्वशीये नाटके तृतीयोऽङ्कः समाप्तः ।

night was passed by me as if it was as long as a hundred nights;
if it extends to the same length, now that you are united with
me, then, O you with charming brows, shall I consider myself
blessed.

(*So exeunt all.*)

END OF THE THIRD ACT.

चतुर्थोऽङ्कः ।

(ततः प्रविशति विमनस्का चित्रलेखा सहजान्या च)

सहजान्या—(चित्रलेखां विलोक्य) सैहि मिलाअमाणसदवत्तस्स विअदेमुहस्स छाआ हिअअस्स असम्यदं मुचेदि । ता कहेहि णिवेदकारणं । समदुरुत्ता भविदुमिच्छामि ।

चित्रलेखा—अत्तुरावारपज्जाएण इहअवदो मुज्जस्स पादमूले-
वट्ठाणं वट्ठादित्ति बलिअं खु उव्वसीए उक्कण्ठिदम्मि ।

सहजान्या—जौणे वो अण्णोण्णसिणेहं । तदो तदो ।

चित्रलेखा—तदो इमाइं दिवसाइं को णु खु वुत्तन्तोत्ति पणिधा-
णाड्ढिदाए मए अच्चाहिदं उव्वत्थं ।

१. सखि म्लायमानशतपत्रस्थेव त मुखस्य छाया हृदयस्यास्वास्थ्ये सूचयति । तत्कथय निर्वेदकारणम् । समदुरुत्ता भवितुमिच्छामि । २. अप्स-
रोवारपर्यायेणैव भगवतः सूर्यस्य पादमूलेपस्थानं वर्तत इति बलवत्खलूर्वस्या
उक्कण्ठितास्मि । ३. जाने युवयोरन्योन्यस्नेहम् । ततस्ततः । ४. तत
एतेषु दिवसेषु को नु खलु वृत्तान्त इति प्रणिधानस्थितया मयात्याहितमुपल-
ब्धम् ।

ACT IV.

(Then enter Chitralekha, uneasy in mind, and Sahajanya.)

Sahajanya.—(Looking at Chitralekha) Friend, the colour of your face, which looks like the fading lotus, bespeaks uneasiness of the mind. Tell then the cause of the distress. Let me participate in it.

Chitralekha.—Friend, engaged here in paying respects to the venerable god Sun, it being my turn to do so, I am filled with great anxiety about Urvashi.

Sahajanya.—I know your mutual love. Well, what further?

Chitralekha.—Then, anxious to learn the tidings of these days, when I stood in meditation, I learnt of a great calamity.

सहजन्या—(सवेगम्) कीरिसं विअ ।

चित्रलेखा—उव्वसी किल तं रतिसहाअं राएसिं अमच्चेसु णिवे-
सिदरज्जधुरं गेण्हअ गन्धमादणवणं विहरिदुं गदा ।

सहजन्या—सौ णाम संभोगो जो तारिसेसु पदेसेसु । तदो तदो ।

चित्रलेखा—तौहं खु मन्दाइणीए पुलिणेषु गदा सिकदापव्वद-
केलीहं कीलमाणा विज्जाधरदारिआ उदयवती णाम देण राएसिणा
णिझ्झाइदेत्ति कुविदा उव्वसी ।

सहजन्या—होदैव्वं । दूरारूढो खु पणओ असहणो । तदो तदो ।

चित्रलेखा—तदो भट्टिणो अणुणअं अपडिवज्जमाणा गुरुसावसं-

१. कीदृशमिव । २. उर्वशी किल तं रतिसहायं राजर्षिममात्येषु
निवेशितराज्यधुरं गृहीत्वा गन्धमादनवनं विहरति गता । ३. स नाम संभोगो
यस्तादृशेषु प्रदेशेषु । ततस्ततः । ४. तत्र खलु मन्दाकिन्याः पुलिनेषु गता
सिकतापर्वतकेलीभिः कीडन्ती विद्याधरदारिका उदयवती नाम तेन राजर्षिणा
निदिध्यासितेति कुपितोर्वशी । ५. भवितव्यम् । दूरारूढः खलु प्रणयोसहनः ।
ततस्ततः । ६. ततो भर्तुरनुनयमप्रतिपद्यमाना गुरुशापसंमूढहृदया स्त्री-
जनपरिहरणीयं कुमारवनं प्रविष्टा । प्रवेशानन्तरं च कारणान्तरपरिवर्तिना
कृताभावेन परिणतमस्या रूपम् ।

Sahajanya—(With an anxiousness) Of what kind ?

Chित्रalekha.—Urvashi had gone for sport to the Gandha-
madana forest taking that royal sage as companion in her sports—
the King, who had resigned the reins of his kingdom to the
ministers.

Sahajanya.—Enjoyment in places like these is the only
one in reality. What followed?

Chित्रalekha.—There she got angry with the King, be-
cause he was looking long at the daughter of a demi-god, by
name Udayavati, who was sporting about the sandy hills, on the
sand of the Mandakini.

Sahajanya.—Oh, the fatality! Intense love is, indeed,
intolereent. What next ?

Chित्रalekha.—Then despising the apology of the

मूढहिअआ† इथियआजणपरिहरणिज्जं कुमारवणं पइट्ठा । पवेसाण-
न्तरं च कारणन्तरपरिआत्तिणा लदाभावेण परिणदं से खवं ।

सहजन्या—णैथिय विहिणो अलङ्घणिज्जं । तस्स अणुराअस्स
अअं णाम एकवदे ईरिसो अणत्थो । अह किमवत्थो सो राएसि ।

चित्रलेखा—तैस्सि एव्व काणणे पियदमं विचिण्णन्तो अहोरत्ता-
णि अदिवाहेदि । इमिणा उण णिव्वुदाणांपि उक्कण्ठाकारिणा मेहो-
दएण अणत्थाहीणो हविस्सदि ।

सहजन्या—सैहि तारिसा आकिदिविसेसा चिरं दुरुत्तभाइणो ण
होन्ति । अवस्सं किपि अगुगहणिमित्तं मूओवि समागमकारणं ह-

१. नास्ति विधेरलङ्घनीयम् । तस्यानुरागस्यायं नमैकपद ईदृशोऽर्थः ।
अथ किमवस्थः स राजर्षिः । २. तस्मिन्नेव कानने प्रियतमां विचिन्वन्नहोरा-
त्राप्यतिवाहयति । एतेन पुनर्निर्वृतानामप्युक्कण्ठाकारिणा मेघोदयेनानर्थाधीनो
भविष्यति । ३. सखि तादृशा आरुतिविशेषाश्चिरं दुःखभागिनो न भवन्ति ।
अवश्यं किमप्यनुग्रहनिमित्तं भूयोपि समागमकारणं भविष्यति । तदेष्टुदयान्मु-
खस्य भगवतः सूर्यस्योपस्थानं कुरुवः ।

King, with her mind infatuated by the curse of the preceptor,
she entered the forest, Kumara, which is forbidden to
women. And after her entrance she was transformed into a
vine, which may be re-transformed by some other cause.

Sahajanya.—There is nothing which fate may not bring
about. Alas! That such an attachment should meet with
such a calamity all of a sudden! How does the King fare now?

Chitrlekha.—He spends, days and nights, in the quest
of his beloved in that very forest. Moreover he will be a victim
to a great disaster on the appearance of clouds which cause
uneasiness even to those who are happy.

Sahajanya.—But friend, such elegant forms do not
suffer long. There will undoubtedly turn up some cause or

† After मूढहिअआ, some insert विस्सुमरिद देवताणिअमा
before इथिय &c.

विस्सदि । ता एहि उदअम्मुहस्स भअवदो सुज्जस्स उवट्ठाणं
करेस्स ।

(इति निष्क्रान्ते)

(प्रवेशकः)

(ततः प्रविशत्युन्मत्तवेषो राजा)

राजा—आः दुरात्मन् रक्षस्तिष्ठ तिष्ठ । क मे प्रियतमामादाय
गच्छसि । हन्त शैलशिखराद्गगनमुत्पत्य बाणैर्मामभिवर्षति । (विभाव्य)

नवजलधरः संनद्धोऽयं न दत्तनिशाचरः

सुरधनुरिदं दूराकृष्टं न नाम शरासनम् ।

अयमपि पटुर्धारासारो न बाणपरंपरा

कनकनिकषस्निग्धा विद्युत्प्रिया न ममोर्वशी ॥ १ ॥

(विचिन्त्य) क नु खलु रम्भोरूर्गता स्यात् ।

other calculated to bestow favour and bring about reunion.
Come then, let us worship the sun, about to rise now.

(*Exeunt.*)

PRAVESHAKA.

(*Then enter the King in the habits of a madman.*)

King.—Halt, wicked fiend, halt. Whither do you bear
away my beloved? Ah! he has fled away to the sky from the
summit of the rocky mountain, and showers arrows on me.
(*Looking closely*)

Ah! that yonder thing is a new cloud and not a too vain
demon in armour; that, there is the rainbow and not a bow
strung to its utmost length as I thought. This, here, is the rapid
shower of rain and not a succession of arrows and it is the
lightning bright as (a golden line on) the touch-stone (of gold)
and not Urvashi my beloved.

(*Contemplating*) Where can the round and white thighed
one have gone?

तिष्ठेत्कोपवशात्प्रभावपिहिता दीर्घा न सा कुप्यति
स्वर्गायोत्पातिता भवेन्मयि पुनर्भावाद्वर्मस्या मनः ।
तां हर्तुं विबुधद्विषोऽपि न च मे शक्ताः पुरोवर्तिनीं
सा चात्यन्तमदर्शनं नयनयोर्यातेति कोऽयं विधिः ॥ २ ॥

(दिशोवलोक्य सनिश्वासम्) † अये परावृत्तभागधेयानां दुःखं दुःखानुब-
न्धि । कुतः

अयमेकपदे तथा वियोगः

प्रियया चोपनतः सुदुःसहो मे ।

नववारिधरोदयाद्दहोभि-

र्भवितव्यं च निरातपर्विरम्यैः‡ ॥ ३ ॥

May she, by her power, be concealed through anger ! But she cannot cherish anger long. May she have ascended to the Heaven ! But her heart is affected by love towards me. Not all the enemies of Gods even, could force her away from my presence. She is now become completely invisible to my eyes. What a fate it is !

(*Looking about, heaving a sigh*) Alas ! On those on whom fortune has turned its back, one calamity is heaped upon another. Because,

Just at the time when the unendurable separation from that beloved has befallen me, there have come the days which, owing to the advent of new clouds, are pleasant because of the intensity of heat having gone.

† Some interpolate two stanzas after सनिश्वासम् मन्धोऽहं ररिभिः स्मितं हिमरुचा नेत्रे कुरङ्गीगणैः कान्तिश्चम्पककुड्मलैः कलरवो हा हा हृतः कोकिलैः । मातङ्गैर्गमनं कथं कथमहो हंसैर्विभज्याप्नुना कान्तारे सकलैर्विनाश्य पशुवन्नीतासि किं मानिनि ॥ चन्द्रश्चण्डकरायते मृदु- गतिर्वीतोऽपि वज्रायते माल्यं सूचिकलायते मलयजालपः स्फुलिङ्गायते । रात्रिः कल्पशतायते विधिवशात्प्राणोऽपि भारायते । हा हन्त प्रमदवियोगसमयः संसारकालायते ॥ ‡ निरातपत्वरम्यैः

(विहस्य) मुधैव खलु मनसः परितापवृद्धिरुपेक्ष्यते । यथा मुनयोपि व्याहरन्ति राजा कालस्य कारणमिति । तत्किमहं जलदसमयं न प्रत्यादिशामि । अथ वा प्रावृषेण्यैरेव लिङ्गैर्मम राजोपचारः संप्रति । कथमिव ।

विद्युल्लेखाकनकरुचिरं श्रीवितानं ममाभ्रं
व्याधूयन्ते निचुलतरुभिर्मञ्जरीचामराणि ।

धर्मच्छेदात्पटुतरगिरो बन्दिनो नीलकण्ठा

‡धाराहारोपनयनपरा नैगमाः सानुमन्तः ॥ ४ ॥

भवतु । किमेवं परिच्छदश्चावया । यावदस्मिन्कानने तां प्रियाम-
न्वेषयामि । (विलोक्य) हन्त व्यवसितस्य मे संदीपनमिव संवृत्त-
म् । कुतः

§आरक्तराजिभिरियं कुमुमैर्नवकन्दली सलिलगर्भैः ।

कोपादन्तर्बष्पे स्मरयति मां लोचने तस्याः ॥ ५ ॥

(*Laughing*) Ah ! Indeed ! I am verily neglecting the grow-
ing distress of my mind. For even the sages say that the monarch
is the cause of the time. Why do I not then counter-order this
monsoon ? But no, these tokens of the monsoon form, at
present, my royal paraphernalia. Thus it is :—

The cloud with its streak of lightning, shining like gold,
forms my beautiful canopy ! The Chauris of the blossoms are
waved by the Nichula trees; the peacocks, shrieking out more
gaily on account of the diminution of heat, are the bards ;
mountains leading down the waters of the showers are the
merchants engaged in bringing the wealth of the tax.

Well, enough. What is the use of eulogium of this
paraphernalia ? I should rather search for my beloved in this
forest. (*Looking*) Ha, my employment is as if given an
impetus to. Because :

This young plaitain tree, with flowers with red lines on it
and surcharged with rain-water, reminds me of her eyes full of
tears through anger.

† निचुलरुचिभिः ‡ धारासारोप § सारक्तराजभिः ।

इतो गतेति कथं नु तत्रभवती मया सूचयितव्या ।

पद्भ्यां स्पृशेद्वसुमतीं यदि सा सुगात्री

मेवाभिवृष्टसिकतामु वनस्थलीषु ।

पश्चान्नता गुरुनितम्बतया ततोऽस्या

दृश्येत चारुपदपाङ्क्तिरलक्तकाङ्का ॥ ६ ॥

(परिक्रम्यावलोक्य च । सदर्भम्) उपलब्धमुपलक्षणं येन तस्याः कोपना-
या मार्गेऽनुमीयते ।

हतोष्तरागैर्नयनोदबिन्दुभिर्

निमग्ननाभेर्निपतद्भिरङ्कितम् ।

च्युतं रुषा भिन्नगतेरसंशयं

शुकोदरश्याममिदं स्तनांशुकम् ॥ ७ ॥

(विभाव्य) कथं सेन्द्रगोपं नवशाद्वलमिदम् । कुतो नु खलु निर्जने
वने प्रियाप्रवृत्तिस्वगमयितव्या । (दृष्ट्वा) अये आसारोच्छ्वसितशैले-
यस्थलीपाषाणमारूढः

How am I to know whether her Ladyship went this way ?

If that elegant-bodied one had touched with her feet the earth, striding these forest grounds, the sands of which are showered over by the clouds, then the line of her elegant steps, marked with red ointment and sunk towards the heels by her stout hips, would have appeared here.

(*Crossing about and looking with joy*) I have got a vestige by which the angry lady's path may be traced.

That there is undoubtedly the breast garment of her whose naval is deep, dropped down on account of her motion having become uneven through rage, dark coloured like the belly of the parrot, and spotted with drops of tears that fell down (the lips) and were tinged with their redness.

(*Looking closely*) How is it ? That is only a fresh green sward and the red insect by name Indragopa on it. Where indeed shall I learn any tidings of my beloved in this uninhabited forest ? (*Observing*).

आलोकयति पयोवान्
 प्रचलपुरोवातताडितशिखण्डः ।
 केकागर्भेण शिखी
 दूरोन्नमितेन कण्ठेन ॥ ८ ॥

यावदेनं पृच्छामि । (उपेत्य)

नीलकण्ठ ममोत्कण्ठा† वनेस्मिन्वनिता त्वया ।
 दीर्घापाङ्गा सितापाङ्गा दृष्टा दृष्टिस्तमा भवेत् ॥ ९ ॥

कथमदत्त्वा प्रतिवचनं नर्तितुं प्रवृत्तः । किं नु खलु हर्षकारणमस्य ।
 (विचिन्त्य) भवतु । विदितमेतत् ।

मृदुपवनविभिन्नो मत्प्रियाविप्रणाशाद्
 घनरुचिरकलापो निःसपत्नोस्य जातः ।
 रतिविगलितवन्धे केशहस्ते सुकेश्याः
 सति कुसुमसनाथे किं करोत्येष बर्ही ॥ १० ॥

Ah ! There is the peacock with his crest beaten by the violent wind blowing as a precursor (of the rain), the peacock which is perched upon the stone of the rocky ground freshened by the torrentous rain and is looking at the clouds, with his neck outstretched and appearing as if about to shriek out.

Let me question him. (*Approaching.*)

O you of the dark neck and white eye-corners, have you seen, in this forest, my beloved wife, long-necked, with far-stretched eye-corners and handsome-looking ?

How he has begun to dance without replying to me ! What may verily be the cause of his joy ? (*Thinking*) Yes, I see it :

His braid beautiful like the cloud, dishevelled slightly by the dull breeze, has become peerless, by the disappearance of my beloved, (since) what can he do when the braided and flowered tresses of her of charming hair, become loose at the end of enjoyment ?

भवतु । परव्यसननिर्वृतं न खल्वेनं पृच्छामि । (परिक्रम्य) इय-
मातपान्तसंधुक्षितमदा जम्बूविटपमध्यास्ते परभृता । विहंगमेषु प-
ण्डिता जातिरेषा । यावदेनामभ्यर्थये ।

त्वां कामिनो मदनदूतिमुदाहरन्ति
मानावभङ्गनिपुणं त्वममोत्रमस्त्रम् ।
तामानय प्रियतमां मम वा समीपं
मां वा नयाशु कलभापिणि यत्र कान्ता ॥ ११ ॥

किमाह भवती । कथं त्वामेवमनुरक्तं विहाय गतेति । शृणोतु
भवती ।

कुपिता न तु कोपकारणं
सकृदप्यात्मगतं स्मराम्यहम् ।
प्रभुता रमणेषु योषितां
न हि भावस्खलितान्यपेक्षते ॥ १२ ॥

Well, I will leave him ; nor shall I ask him who rejoices over the misery of others. (*Walking about*) Here is the Parabhrita bird seated in the central portion of the Jambu creeper whose passion is inflamed by the close of the hot season. It is the wise kind among birds. I will address her :

Lovers describe you as the messenger of Love ; you are an unfailing weapon and dexterous in taming the pride (or extinguishing the wrath of women). Will you, whose speech is sweet, guide to me hither that my beloved or quickly lead me to where the charming lady may be ?

What, you ask me, " How she forsook me who am so attached to her."—Well, hear my Lady :

She was angry though I know not of a single cause for her wrath, so far as I am concerned. The tyranny of women over their lovers does not wait for deviation from love.

कथं कथाच्छेदकारिणी स्वकार्य एव सक्ता ।

महदपि परदुःखं शीतलं सम्यगाहुः

प्रणयमगणयित्वा यन्ममापद्रुतस्य ।

अधरमिव मदान्धा पातुमेषा प्रवृत्ता

फलमभिमुखार्कं राजजम्बूद्वयस्य ॥ १३ ॥

एवंगतेपि प्रियेव मे मञ्जुस्वनेति न कोपोस्याम् । इतो वयम्—
(परिक्रामितकेन कर्णे दत्त्वा) अये दक्षिणेन प्रियाचरणनिक्षेपशं-
सी नूपुररवः । यावदत्र गच्छामि । (परिक्रम्य) अहो धिक् धिक् ।

मेघश्यामा दिशो दृष्ट्वा मानसोत्सुकचेतसाम् ।

कूजितं राजहंसानां नेदं नूपुरसिञ्जितम् ॥ १४ ॥

भवतु । यावदेते मानसोत्सुकाः पतत्रिणः सरसो नोत्पतन्ति ता-
वदेतेभ्यः प्रियाप्रवृत्तिरवगमयितव्या (उपेत्य) भो भो जलविहंग-
मराज

How she has cut short my narration, and engaged herself
in her own business !

It is indeed truly said that the distress of a stranger, how-
soever excessive, is cold, since, disregarding the love of me who am
afflicted, that intoxicated bird has set about banqueting upon the
fruit about to ripe of the royal Jambu tree, as if it were the lip.

However, since her voice is melodious like that of my be-
loved, I will not feel offended with her. Let us away hence,
(*Crossing about and paying attention*) Ha ! On my right I hear
the sweet chime of anklets, resembling the footsteps of my be-
loved. Well let me proceed thither. (*Walking about*) O fie !

This is not tinkling of anklets, only the cooing of the royal
swans, eager to fly to the Manasa, on seeing the directions darken-
ed with clouds.

Well, while these birds, eager to reach the Manasa, do not fly
up from the lake, I will learn intelligence about my wife from
them. (*Reaching.*) Ho ! Monarch of the tribes that breast
the stream !

पश्चात्सरःप्रति गमिष्यसि मानसं तत्
पाथेयमुत्सृज निसं ग्रहणाय भूयः ।
मां तावदुद्धर शुचो दयिताप्रवृत्त्या
स्वार्थात्सतां गुरुतरा †प्रणयिक्रियैव ॥ १९ ॥

‡यथोन्मुखो विलोकयति मानसोत्सुकेन मया न लक्षितेत्येवं वचनमाह ।

यदि हंस गता न ते नतभ्रूः
सरसो रोधसि दर्शनं प्रिया मे ।
मदखेलपदं कथं नु तस्याः
सकलं चोर गतं त्वया गृहीतम् ॥ १६ ॥

अतश्च—

हंस प्रयच्छ मे कान्तां गतिरस्यास्त्वया हृता ।
विभावितैकदेशेन देयं यदभियुज्यते§ ॥ १७ ॥

You may leave for the Manasa afterwards ; leave aside the lotus fibres, the provision of the journey, you may retake them ; first remove my grief by relating to me some intelligence about my beloved ; the business of the petitioner is to the good of greater importance than their own.

Since he looks up, he seems to say “ intent upon going to the Manasa. I did not notice her.”

If, swan, my arch-browed beloved was not seen by you on the edge of the lake, whence did you copy her exact gait consisting of steps graceful through love ?

Therefore,

Swan, restore my beloved, since you have taken her gait ; for on a portion being detected, the whole thing that is claimed must be given back.

† प्रणय for प्रणयि ‡ Some add before यथो &c.
(तिर्यगवलोक्य) अये § स्तेयं तदपि युज्यते, स्तेयं यदभियुज्यते

(विहस्य) एष चोरानुशासी राजेति भयादुत्पतितः । (परिक्रम्य)
अयमिदानीं प्रियासहायश्चक्रवाकः । तावदेनं पृच्छामि ।

रथाङ्गनामन् वियुतो रथाङ्गश्रोणिबिम्बया ।

भयं त्वां पृच्छति रथी मनोरथशतैर्वृतः ॥ १८ ॥

कथं कः क इत्याह । मा तावत् । न खलु विदितोहमस्य ।

सूर्याचन्द्रमसौ यस्य मातामहपितामहौ ।

स्वयं वृतः पतिर्द्विभ्यां पुर्वश्या च भवा च यः ॥ १९ ॥

कथं तूष्णीं स्थितः । भवतु । उपालप्स्ये तावदेनम् ।

सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां

ननु सहचरीं दूरे मत्वा विरौपि समुत्तुकः ।

इति च भवतो जायास्नेहात्पृथक्स्थितिभीरुता

मयि च विधुरे भावः कान्ताप्रवृत्तिपराङ्मुखः ॥ २० ॥

(*Laughing*) 'The swan has flown away, thinking that this is the monarch who punishes thieves. (*Walking about*). This is the Chakrawaka bird, with his mate. I will ask him :

O thou, name! after a part of the chariot, this charioteer separated from her, whose hips are round like the wheel, and pressed by a hundred desires, questions thee.

Ah! He asks me who I am! How absurd! I am not known to him.

Of whom the sun and the moon are the maternal and paternal grand-fathers, who is chosen for their lord—both by Urvashi and by the earth.

How silent! Let me expostulate with him now.

Though your companion may be shut out from you only by a single leaf of the lotus plant, you send out incessant plaints with an anxious thought that she may be far away. Such is your timidity of loneliness through your affection for your wife; I am actually separated from my wife; and yet you are averse to (giving me) any news about her.

सर्वथा मदीयानां भागधेयानां विपर्यायेण प्रभावप्रकाशः । यावदन्य-
मवकाशमवगाहे । (पदान्तरे स्थित्वा) भवतु न तावद्गच्छामि ।

इदं रुणद्धि मां पद्ममन्तःकूजितपटुदम् ।

मया दष्टाधरं तस्याः ससीत्कारमिवाननम् ॥ २१ ॥

भवतु । अस्मिन्नेव कमलाध्यासिनि मधुकरे प्रणयित्वं करिष्ये । इतो
गतस्यानुशयो मा भूदिति ।

मधुकर मदिराक्ष्याः शंस तस्याः प्रवृत्तिं
(विभाव्य)

वरतनुरथवा ते नैव दृष्टा प्रिया मे ।

यदि मुरभिमवाप्स्यस्तन्मुखोच्छ्वासगन्धं

तव रतिरभविष्यत्पुण्डरीके किमस्मिन् ॥ २२ ॥

साधयामस्तावत् (परिक्रामितकेन) एष निपस्कन्धनिषण्णहस्तः
करिणोसहायो नागराजस्तिष्ठति । अस्मात्प्रियोदन्तमुपलप्स्ये । (विलोक्य)
भवतु न त्वरा कार्या ।

All this is the display of the power of my fate turned
against me. Let me go to another place. (*Standing further
on*) But I will not go.

This lotus, in which the six-footed animal of the bee is
buzzing, and which resembles (therefore) the mouth of my belov-
ed, hissing owing to my having bitten her lip, bars my way. ।

Well, I will make friends with this very honey-gathering
bee perched on the lotus, that on going away hence, I may
not repent (for having not done so).

O the gatherer of honey, give me some intelligence of her
of fascinating eyes. (*Looking closely.*) But that my beloved
of handsome person, you have not seen at all ; for had you
tasted the delicious breath exhaling from her mouth, would you
be delighted with this lotus ?

Let us hence then. (*Crossing about.*) Here stands the
king of elephants, in company of his mate, with his trunk reclin-
ing on a branch of the Nipa tree. I may get some news of my
beloved from him. (*Seeing*) But let me not make haste.

अयमचिरोद्धतपल्लव-

मुपनीतं प्रियकरेणुहस्तेन ।

अभिलषतु तावदासव-

सुरभिरसं सल्लकीभङ्गम् ॥ २३ ॥

(क्षणमात्रं स्थित्वा) हन्त कृताङ्गिकः संवृत्तः । भवतु पृच्छामि

मदकलयुवतिशशिकला†

गजयूथप यूथिकाशवलकेशी ।

स्थिरयौवना स्थिता ते

दूरालोके सुखालोका ॥ २४ ॥

(सदर्षम्) अनेन स्निग्धमन्द्रेण गर्जितेन प्रियोपञ्चम्भशंसिना समा-
श्रासितोस्मि । साधर्म्याच्च त्वयि मे भूयसी प्रीतिः ।

मामाहुः पृथिवीभृतामधिपतिं नागाधिराजो भवान्

अव्युच्छिन्नपृथुप्रवृत्तिं भवतो दानं ममाप्यर्थिषु ।

May he taste the bough plucked from the Sallaki and offered by the mate in her trunk, the bough which bears fresh shoots and is teemed with juice fragrant like honey.

(*Waiting a moment.*) Ay ! He has finished his meal. I will address him.

Lord of your herd, have you beheld from afar, my love the young moon among women of sweet prattle from passionate-ness, with tresses bedecked with the Yuthika flowers, with eternal youth and with a sweet appearance.

(*With joy*) I am refreshed by his deep sweet roar, conveying intimation about my wife. I am much attached to you by your resembling me.

I am styled the sovereign lord of all the kings on the earth ; you are the monarch of elephants. Your rut as also my charity is profuse and unchecked among your applicants (the bees) and

† मदकलकलभकरोरुः

स्त्रीरत्नेषु ममोर्वशी प्रियतमा यूथे तवेयं वशा

सर्वं मामनु ते प्रियाविरहजां त्वं तु व्यथां मानुभूः ॥ २९ ॥

सुखमास्तां भवान् । साधयामस्तावत् । (पार्श्वतो दृष्टिं दत्वा) अये
सुरभिकन्दरो नाम विशेषरमणीयः सानुमानालोक्यते । प्रियश्चायम-
प्सरसाम् । अपि नाम सुतनुरस्योपत्यकायामुपलभ्येत । (परिक्रम्या-
वलोक्य च†) हन्त मदीयैर्दुरितपरिणामैर्भोगोपि शतहृदाशून्यः संवृत्तः ।
तथापि शिलोच्चयमेतमपृष्ट्वा न निर्वर्तिष्ये ।

अपि वनान्तरमरूपकुचान्तरा

श्रयति पर्वत पर्वसु संनता ।

इदमनङ्गपरिग्रहमङ्गना

पृथुनितम्ब नितम्बवती तव ॥ २९ ॥

mine (the beggars). Among the gems of women, Urvashi is my beloved, and from amongst the herd, this mate draws your affection. So far you resemble me in all respects : but may you never experience the misery arising from the separation from your beloved !

May you sit at ease. I will take your leave. (*Glancing on one side.*) Here appears the mountain, named *Surabhikandara*, looking very beautiful. It is a dear resort of nymphs. May she of handsome person be obtained in its precincts. (*Crossing about and observing*) Alas ! Even the cloud has become void of his hundred-fold streaks of light, as the effect of my sins. However, I will not return without addressing this pile of rock.

Mountain of expansive sides, has a woman, with small space between the two breasts, fleshy at the joints, and with stout hips, sheltered herself in this forest, which Love has made his residence?

† After च some insert कथमन्धकारः भवतु विद्युन्मकाशे-
नावलोकयामि ।

कथं तूष्णीमास्ते । शङ्के विप्रकृष्टो न शृणोतीति । समीपेस्य गत्वा
पुनरेनं पृच्छामि । (पारक्रम्य)

सर्वक्षितिभृतां नाथ दृष्ट्वा सर्वाङ्गसुन्दरी ।

रामा रम्ये वनोद्देशे मया विराहिता त्वया ॥ २७ ॥

(आकर्ष्य । सहर्षम्) कथं यथाक्रमं दृष्टेयाह । भवानप्यतः प्रियतरं
शृणोतु । क तर्हि मम प्रियतमा । (नेपथ्ये तदेवाकर्ष्य) हा धिक्
ममैवायं कन्दरमुखविसर्पी प्रतिशब्दः । (विषादं रूपयित्वा) श्रान्तो-
स्मि । अस्यास्तावद्विरिन्द्यास्तीरे स्थितस्तरङ्गवातमासेविष्णे ।
इमां नवाम्बुकलुषामपि स्रोतोवहां पश्यतो मे रमते मनः ।

तरङ्गभ्रूभङ्गा क्षुभितविहगश्रेणिरसना

विकर्पन्ती फेनं वसनमिव संरम्भशिथिलम् ।

पदा विद्धं यान्ती स्वलितमभिसंधाय बहुशो

नदीभावेनेयं ध्रुवमसहना सा परिणता ॥ २८ ॥

How, no reply ! Being remote he hears me not I fear ;
I will approach him nearer and ask him over again. (*Crossing*)

Lord of all mountains, hast thou seen an exquisitely
charming beauty separated from me, in this part of the forest ?

(*Hearing and delighted*) What say you, you saw her
as I have described her. May you too hear something sweeter
than this. Where is she, my darling, then ? (*Hearing the
same words from behind*) Alas ! This is the echo of my
own words rolling in the hollows of the mountain, (*Showing
grief.*) I am tired. I will rest upon the borders of this moun-
tain torrent, and enjoy the breeze wafted over the waves.
Even while gazing at the stream whose new waters flow turbid,
my mind is delighted.

Gliding with uneven step, with the waves like the very
knitted eye-brows, with the row of afrighted birds like the very
girdle, and dragging the (loose) foam like the very garment
loosened in confusion, this is she, my unforgiving love trans-
formed all at once into the river, having brooded very much
over my dereliction.

† यथाखेन and यथाविद्धं.

भवतु । याचिष्ये तावदेनाम् । (अञ्जलिं कृत्वा)

त्वयि निबद्धरतेः प्रियवादिनः

प्रणयभङ्गपराङ्मुखचेतसः

कमपराधलवं मम पश्यसि

त्यजसि मानिनि दासजनं यतः ॥ २९ ॥

अथ वा परमार्थसरिदेवैषा । न खलूर्वाशी पुरुरवसमपहाय समु-
द्राभिसारिणी भविष्यति । भवतु । अनिर्वेदप्राप्याणि श्रेयांसि† ।
यावदमुमेव प्रदेशं गच्छामि यत्र मे नयनयोः सुनयना तिरोभूता ।
(चक्रिभ्यावलोक्य) हन्त दृष्टमुपलक्षणं तस्या मार्गस्य ।

रक्तकदम्बः सोऽयं

प्रियया घर्मान्तशंसि यस्यैकम् ।

कुसुममसमग्रकेसर-

विषममपि कृतं शिखाभरणम् ॥ ३० ॥

Well, let me request her. (*Joining the hands.*)

In me, whose mind is devoted to thee, who has always addressed thee in sweet words, whose mind is far away from violating the love, what minute dereliction dost thou notice that thou, proud lady, shouldst forsake me, your humble slave.

Or rather, this is in reality a stream. For, indeed, Urvashi will not proceed to the ocean forsaking Pururavas. Well, happiness is not attained with despondency. I will go to the same place where my beautiful eyed one disappeared to my sight. (*Crossing about and eyeing.*) Oh ! I find a trace of her path :

That is the red *Kadamb* tree, one of whose flowers, indicating the end of the hot season, was made the ornament of the head of my beloved one, though it was uneven owing to its filaments not having grown completely.

† निर्वेदप्राप्याणि श्रेयांसि भवन्ति.

(विलोक्य) †इमं तावत्प्रियाप्रवृत्तिनिमित्तं सारङ्गमासीनमभ्यर्थये† ।

कृष्णशारच्छविर्योसौ दृश्यते काननश्रिया ।

वनशोभावलोकाय कटाक्ष इव पातितः ॥ ३१ ॥

(विलोक्य) किं नु खलु मामवधीरयन्निवान्यतोमुखः संवृत्तः (दृष्ट्वा)

अस्यान्तिकमायान्ती शिशुना स्तनपायिना मृगी रुद्धा ।

तामयमनन्यदृष्टिर्भुग्नग्रीवो विलोकयति ॥ ३२ ॥

हंहो यूथपते

अपि दृष्टवानासि मम प्रियां वने

कथयामि ते तदुपलक्षणं शृणु ।

पृथुलोचना सहचरी यथैव त

सुभगं तथैव खलु सापि वीक्षते ॥ ३३ ॥

(*Perceiving*) I will request this antelope seated here for intelligence of my wife :

(The antelope) who with his dark, variegated colour, appears like an askant glance cast by the forest goddess to observe the forest beauty.

(*Perceiving*) How, he has averted his gaze, as if he disdains to hear my suit. (*Noticing*) :

The doe, coming towards him, has been obstructed by the young sucking deer ; and he, with his face turned and sight fixed nowhere else, is looking at her.

Oh Lord of the flock !

Have you seen my beloved in this forest ? I will give you her description. Listen : Large-eyed like your mate she also looks charming.

† Before इमं &c. one reads as follows :—रक्ताशोक
कृशोदरी क नु गता त्यक्त्वानुरक्तं जनं (पवनधूयमानमूर्धनमवलाक्य) नो
दृष्टेति मुधैव चालयसि यद्वाताभिभूतं शिरः । उत्कण्ठाघटमानषट्पदघटासंघट्ट-
घृष्टच्छदः तत्पादादितिमन्तरेण भवतः पुष्पोद्गमोयं कुतः ॥

‡ After अभ्यर्थये there is the following verse :—

अभिनवकुसुमस्तवकिततरुवरस्य परिसरे ।

मदकलकोकिलकूजितमधुपक्षंकारमनोहरे ॥

नन्दनविपिने निजकरिणीविरहानलेन संतप्तो ।

विचरति गजाधिपतिरैरावतनामा ॥

कथमनादृत्य मद्वचनं कलत्राभिमुखं स्थितः । उपपद्यते । पारिभावास्पदं
दशाविपर्ययः । † इतो वयं—(परिक्रामितक्रेनावलोक्य) शिलाभेदान्तरगतं
किमेतदालोक्यते ।

प्रभालेपी नायं हरिहतमृगस्यामिषलवः

स्फुलिङ्गः स्यादग्नेर्गगनमभिवृष्टं पुनरिदम् ।

(विभ व्य)

अये रक्ताशोकस्तवकसमरागो मणिरयं

यमुद्धर्तुं पूषा व्यवसित इवालम्बितकरः ॥ ३४ ॥

हरति मे मनः । आदास्ये तावदेनम् । अथ वा

मन्दारपुष्पैरधिवासितायां

यस्याः शिखायामयमर्पणीयः ।

सैव प्रिया संप्रति दुर्लभा मे

किमेनमस्त्रोपहतं करोमि ॥ ३५ ॥

How, he slights my request and stands eyeing his mate. That is but of course. Misfortune is an object of slight. Let us hence—(crossing about: Observing) What is that extremely red thing that is seen in the cleft of the rock ?

Casting radiance, it cannot be a piece of flesh of a beast killed by the lion ; neither can it be a spark of fire, since the sky has just now poured rains all round. (Looking minutely) Ah! It is a gem resembling in colour the bunch of red *Ashoka* flowers, to pick up which (gem), the sun has as if spread his ray (hand).

It attracts my mind; I will pick it up. But no !

Why should I soil it with my tear-drops, when that my beloved is not to be found now, in whose hair, (already) bedecked with the flowers of the *Mandar*, it deserves to be woven.

† Before इतो वयं is read:—काकार्यं शशलक्ष्मणः क्व च कुलं भूयोपि दृश्येत सा दोषाणां प्रशमाय नः श्रुतमहो कोपेपि कान्तं मुखम् । किं वक्ष्यन्त्यपकल्मषाः कृतधियः स्वप्नेपि सा दुर्लभा चेत् स्वास्थ्यमुपैहि कः खलु युवा धन्योऽधरं धास्यति ॥

(नेपथ्ये) वत्स गृह्यतां गृह्यताम् ।

संगमनीय इति मणिः

शैलसुताचरणरागयोनिरयम् ।

आवहति धार्यमाणः

संगममचिरात्प्रियजेनेन ॥ ३६ ॥

राजा—(कर्णे दत्त्वा) को नु खलु मामेवमनुशास्ति (दिशोवलोक्य
अये अनुकम्पते मां कश्चिन्मृगचारी मुनिर्भगवान् । भगवन् अनुगृही-
तोऽस्म्यहमुपदेशाद्भवतः (मणिमदाय) हंहो संगमनीय

तया वियुक्तस्य विलग्नमध्यया

भविष्यसि त्वं यदि संगमाय मे ।

ततः करिष्यामि भवन्तमात्मनः

शिखामणिं बालमिवेन्दुमश्वरः ॥ ३७ ॥

(परिक्रम्यावलोक्य च) अये किं नु खलु कुसुमरहितामपि लतामिमां
पश्यतो मे रतिरुपलब्धा । अथ वा स्थाने मनोरमा ममेयम् ।
इयं हि

(*Behind the curtain.*) 'Take it child, do take it up.

This gem known as the *Sangamaniya*, the offspring of the red ointment of the daughter of the mountain, being worn, soon brings about union (of the wearer) with the dear person.

King.—(*Paying heed*) Who indeed is it that commands me thus. (*Looking about*) Oh, probably some venerable sage living like a deer, takes pity on me. Venerable sire, I am indebted to you for this your advice. (*Taking the gem up*) Oh the Uniter !

If you will help me to join me with her of thin waist, separated from me, then I will make you the ornament of my head, as god (Shiva) has made the young moon of his.

(*Crossing and observing*) Oh how is it that I am drawn to this creeper though without any flowers, on seeing it. Or it is but right that she appears charming to me. For, she,

तन्वी मेघजलार्द्रपल्लवतया घौताधरेवाश्रुभिः

शून्येवाभरणैः स्वकालविरहाद्विश्रान्तपुष्पोद्भवा ।

चिन्तामौनमिवास्थिता मधुलिहां शब्दैर्विना लक्ष्यते

चण्डी मामवधूय पादपतितं जातानुतापेव सा ॥ ३८ ॥

यावदस्याः प्रियानुकारिण्याः परिष्वङ्गप्रणया भवामि । (इति कृता-
मालिङ्गति)

(ततः प्रविशति तत्स्थान एवोर्वशी)

राजा—(निमीलिताक्ष एव स्पर्शं रूपयित्वा) अये उर्वशीगात्रसंप-
कादिव निर्वृतं मे शरीरम् । तथापि न पुनरस्ति विश्वासः । कुतः

समर्थये यत्प्रथमं प्रियां प्रति

क्षणेन तन्मे परिवर्ततेन्यथा ।

अतो विनिद्रे सहसा विलोचने

करोमि न स्पर्शविभाविताप्रियः ॥ ३९ ॥

(शनैश्चक्षुरुन्मील्य) कथं सत्यमेव प्रियतमा ।

Lean and with the leaves wetted by the rain water,
appearing like the lips washed by the tears ; without flowers, of
which it is not the season, appearing like one without orna-
ments ; without the noise of birds, appearing to be silent through
anxiety, looks like my erascible lady—struck with repentance,
after having slighted me fallen at her feet.

Let me press her to my heart, who imitates my beloved.
(So clasps the creeper.)

(Enter Urvashi there and then .)

King.—(Representing touch, with closed eyes) Oh, my
body is delighted as though with the touch of Urvashi's person.
But I cannot believe it. Because :

Whatever I fancy at first to be my beloved, turns out
the next moment to be otherwise. Therefore now that I have
felt it decidedly to be my beloved by the touch, I will not open
my eyes immediately.

(Opening the eyes gradually.) Ah it is she, indeed,
my beloved.

उर्वशी—(बाष्पं विसृज्य) जेदुं जेदुं महाराओ ।

राजा—

त्वद्वियोगोद्भवे तन्त्रि मया तमसि मज्जता ।

दिष्ट्या प्रत्युपलब्धासि चेतनेव गतामुना ॥ ४० ॥

उर्वशी—अभ्यन्तरकरणाए मए पच्चख्खीकिदवुत्तन्तो खु महाराओ ।

राजा—अभ्यन्तरकरणयेति न खलु ते वचनार्थमवैमि ।

उर्वशी—कैहइस्सं । इमं दाव पसीददु महाराओ जं मए कोव-
वसं गदाए एदं अवथ्यन्तरं पाविदो महाराओ ।

राजा—कल्याणि न तावदहं प्रसादायितव्यः । त्वद्दर्शनादेव प्रस-
न्नबाह्यान्तःकरणोन्तरात्मा । कथय कथमियन्तं कालमवस्थिता मया
विना भवती ।

१. जयतु जयतु महाराजः । २. अभ्यन्तरकरणया मया प्रत्यक्षी-
कृतवृत्तान्नः खलु महाराजः । ३. कथयिष्यामि । एतत्तावत्पसीदतु महाराजो
यन्मया कोपवशं गतयैतदवस्थान्तरं प्रापितो महाराजः ।

Urvashi.—(*In tears.*) Glory to the monarch!

King.—Oh thou of slender person, plunged into grief
consequent upon thy separation, have, by my good fortune, re-
gained thee, as the one fallen into a swoon recovers his senses.

Urvashi.—Oh, I have learnt every tidings of my Lord,
with my powers concealed within.

King.—I do not indeed perceive the meaning of words
“with my powers concealed within.”

Urvashi.—I will explain : But first my Lord will for-
give me, because I, in anger, wrought such a change in him.

King.—Enough, blessed girl, I need not be implored.
By your very sight, I am pleased in every part of my body—
internal or external. Come, say how you passed such a long
time without me.

उर्वशी—सुंणादु महाराओ । भवदा कुमारेण सासदं कुमारवदं
गेण्हिअ अकलुसो णाम गन्धमादणकळ्ळो अङ्गासिदो किदो अ एस
विही ।

राजा—क इव ।

उर्वशी—जा इमं पदेसं इत्थिआ पविस्सदि सा लदाभावेण
परिणमिस्सदि । गोरीचरणसंभवं मणिं विणा तदो ण मुच्चिस्सदित्ति ।
साहं गुरुसावसंमूढहिअआ देवदासमअं विसुमरिअ अगिहीदाणुणआ
कुमारवणं पविट्ठा । पवेसाणन्तरं एव वासन्ती लदा संवुत्ता ।

राजा—सर्वमुपपन्नम् ।

१. शृणोति महाराजः । भगवता कुमारेण शाश्वतं कुमारव्रतं गृहीत्वा-
कलुषो नाम गन्धमादनकच्छोप्यासितः कृतश्चैष विधिः । २ या एतं प्रदेशं
स्त्री प्रवेक्ष्यति सा कृताभावेन परिणम्यति । गौरीचरणसंभवं मणिं विना ततां
न मोक्ष्यत इति । साहं गुरुशापसंमूढदया देवतासमयं विस्मृत्य अगृहीतानुन-
या कुमारव्रतं प्रविष्टा । प्रवेशानन्तरमेव वासन्ती कृता संवृत्ता ।

Urvashi.—Hear my Lord. God Kumar, having vowed
to live in euternal celibacy, occupied the bordering region, named
Akalusha, near the Gandhamadan and made this rule—

King.—What rule ?

Urvashi.—“That whatever woman may step into th's
ground, shall be transformed into a twining shrub and shall
not be redeemed from the change, but by the gem begotten of
the feet of Gauri.” I, whose mind had been bewildered, in
consequence of the preceptor's curse, forgot the god's order,
and despising your solicitations, I entered this forest of the
Kumar and was immediately after turned into the *Vasanti*
creeper.

King.—All is explained. For,

रतिखेदमुत्तमपि मां

शयने या मन्यसे प्रवासगतम् ।

सा त्वं प्रिये सहेयाः

कथं मदीयं चिरवियोगम् ॥ ४१ ॥

इदं तद्यथाकथितं त्वत्संगमनिमित्तं मुनेरुपलभ्य मणिप्रभावादासा
दिता त्वमस्माभिः । (मणिं दर्शयति)

उर्वशी—अम्भो संगमणीओ । अदो खु महाराएण भालिङ्गिदमेत
एव पकिदय्यहि संवुत्ता (मणिमादाय मूर्धनि वहति)

राजा—एवमेव सुन्दरि क्षणमात्रं स्थायिताम् ।

स्फुरता विच्छुरितामिदं

रागेण मणेरल्लगतनिहितस्य ।

श्रियमुद्वहति मुखं ते

बालातपरक्तकमलस्य ॥ ४२ ॥

१. अहो संगमनीयः । अतः खलु महाराजेनालिङ्गितमात्रैव प्रकृति-
स्थामि संवृत्ता ।

How could you, my dear, bear separation from me so long,
you who considered me as if gone on journey, even when I was
fallen into sleep, brought on by the fatigue after enjoyment.

Here is that means of union you spoke of which I
obtained from the sage and from whose prowess I regained thee.
(Shows the gem.)

Urvashi.—Oh it is the *Uniter*. It was owing to this
that I was restored to myself immediately on being folded in
arms by my Lord. (Takes it and places it on the head.)

King.—Thus stand a moment, my bewitching girl.

Thy face, illumined with the radiating redness of the
jewel placed on the fore-head, wears the beauty of the lotus
reddened by the tender rays of the morning sun.

उर्वशी—महन्तो खु कालो तुह पइहाणाओ णिम्मदस्स । असुअ-
न्ति मं पकिदिओ । ता एहि णिवुत्तम्ह ।

राजा—यदाज्ञापयति भवती ।

उर्वशी—कैहं महाराओ गन्तुमिच्छुदि ।

राजा—

अचिरप्रभाविलसितैः पताकिना

सुरकार्मुकाभिनवचित्रशोभिना ।

गमितेन खेलगमने विमानतां

नय मां नवेन वसतिं पयोमुचा ॥ ७१ ॥

(इति निष्क्रान्ता सर्वे)

विक्रमोर्वशीये चतुर्थोऽङ्कः समाप्तः ।

१. महान्खलु कालस्तव प्रतिश्रानाभिर्गतस्य । असूयन्ति मद्यं प्रकृतयः ।
तदं हि निवर्तयिष्ये । २. कथं महाराजो गन्तुमिच्छति ।

Urvashi.—Indeed it is a very long time since you left *Pratisthana*. Your subjects must be jealous of me (on that account). Let us therefore return thither.

King.—As your ladyship Commands.

Urvashi.—How will it please my Lord to go ?

King.—Carry me, O graceful traveller, to my residence in a new cloud, converted into a sky-faring car, the flashes of lightning serving for its banner and the god's bow bedecking it as with fresh ornamental painting.

(*Exeunt all.*)

END OF THE FOURTH ACT.

पंचमोऽङ्कः ।

(ततः प्रविशति परितुष्टो विदूषकः)

विदूषकः—'दिष्टिआ चिरस्स कालस्स उव्वसीसहाओ णन्दणव-
णप्पमुहेसु देवदारण्णेषु विहरिअ पडिणिवुत्तो पिअवअस्सो । दाणिं
ससत्कारोवअरेहिं पकिदीहिं अणुरज्जन्तो रज्जं करोदि । असंताण-
त्तणं वज्जिअ ण किंनि से हीणं । अज्ज तिहिंविसेसोत्ति भअवदीणं
गक्काजमुणाणं संगमे देवीहिं सह किंदाहिसेओ संपदं उवआरिअं
पविट्ठो । ता जाव तत्तभवद्दो अउंकरिअमाणस्स अणुत्तेवगमल्ले अग-
भागी होमि (इति परिक्रामति)

१. दिष्टया चिरस्य कालस्योर्वशीसहायो नन्दनवनप्रमुखेषु देवदारण्येषु
विदृत्य प्रतिनिवृत्तः प्रियवस्यः । इदानीं ससत्कारोपचारैः प्रकृतिभिरनुरज्यमा-
नो राज्यं करोति । असंतानत्वं वर्जयित्वा न किमप्यस्य हीनम् । अद्य तिथिवि-
शेष इति भगवत्योर्गङ्गायमुनयोः संगमे देवीभिः सह कृताभिषेकः सांप्रतमुप-
कार्यो प्रविष्टः । तद्यावत्तत्रभवतोलंक्रियमाणस्यानुलेपनमाख्येयमभागी भवामि ।

ACT V.

(Enter then Vidushaka satisfied.)

Vidushaka.—Fortunately the King has returned after
a long diversion in company with Urvashi in the sacred forests,
the prominent amongst which is the Nandanavana. Now
he holds the reins of the Kingdom and is adored by his
subjects with all the ways of respectful adoration. Excepting
that he is without progeny, nothing is wanting to him. Having
taken his bath, to-day being a special day, in company with his
queens at the confluence of the Ganges and the Jumna, he is
at present in the toilet-room. While his Lordship is being
bedecked, let me partake first in the ointments and flowers,
(So walks about).

नेपथ्ये—हृदयी हृदयी दुःखलत्तरङ्गदे तालवण्टाधारे गिरिविअ
णीअमाणो मए भट्टिगो अम्भन्तरविलासिणीमौलिरअणजेगो मणी
आमिससङ्किणा गिधेण आखित्तो ।

विदूषकः—(कर्णं दत्वा) अच्चाहिदं । परं बहुमदो खुवु सो वअ-
स्सस्स संगमणीओ णाम चूडामणी । अदो खु अत्तमत्तगेवथ्यो तत्त-
मवं आसगादो उट्ठिअ इदो एव आअञ्जुदि । जाव णं उवसप्पामि ।

(ततः प्रविशति सावेगपरिजनो राजा)

राजा—

आत्मनो वधमाहर्ता क्वासौ विहगतस्करः ।

येन तत्प्रथमं स्तेयं गोप्तुरेव गृहे कृतम् ॥ १ ॥

१. हा धिक् हा धिक् दुःखलत्तरङ्गदे तालवृन्ताधारे निक्षिप्य नीयमानो
मया भर्तुरभ्यन्तरविलासिनीमौलिरत्नयोग्यो मणिरामिषशङ्किना गृध्रेणाक्षितः ।
२. अत्याहितम् । परं बहुमतः खलु स वयस्यस्य संगमनीयो नाम चू-
डामणिः । अतः खल्वसमाप्तनेपथ्यस्तत्रभवानासनादुत्थाय इत एवागच्छति ।
यावदेनमुपसर्पामि ।

(*Behind the curtain.*) O God ! the jewel which I was
carrying in a Tal.-leaf overspread with a piece of silk-cloth, has
been picked away by the vulture thinking it to be flesh, the
jewel which was a fit diadem in the coronet of his Majesty's
dearest wife.

Vidushaka.—(*Listening.*) What a calamity ! The
crest-gem named *Sangamaniya* was a great favourite with
my friend. He is for that reason proceeding hither leaving his
seat without finishing his toilet. Let me meet him.

(*Enter the King with his confused retinue.*)

King.—Where is that winged thief courting his own
death, he who has committed the first theft in the house of the
protector himself.

किराती-एसो एसो खु मुहकोडिलगहेमसुत्तेण मणिणा आलि-
हन्ता† विअ आआसं पडिम्भमदि ।

राजा-पश्याम्येनम् ।

असौ मुखालम्बितहेमसूत्रं
विभ्रन्मणिं मण्डलचारशीघ्रः ।
अलातचक्रप्रतिमं विहंगस्
तद्रागरेखावलयं तनोति ॥ २ ॥

किं नु खलु कर्तव्यम् ।

विदूषकः-(उपेत्य) अलं एद्यथ विणाए । अवराही सासणीओ ।

राजा-सम्यगाह भवान् । धनुर्धनुस्तावत् ।

(निष्क्रान्ता धनुर्ग्राहिणी यवनी)

१. एष एष खलु मुखकोटिलगहेमसूत्रेण मणिणा आलिखन्निवाकाशं
परिभ्रमति । २. अलमत्र घृणया । अपराधी शासनीयः ।

Kirati.—There he is flying in the sky as if tracing
figures on it with the gem furnished with the golden thread
caught in the beak.

King.—I see him.

The bird, holding the gem, the golden thread of which is
suspended from his beak, and flying rapidly in rounds, is drawing
circles of the lustre of the jewel, resembling the spheres of a
burning brand (rapidly turned round).

What is to be done now ?

Vidushaka.—(*Approaching*) No mercy in this case
please. The culprit must be punished.

King.—You spoke rightly. The bow ; get me the bow.

(*Exit the bow-bearing Yavani.*)

राजा—वयस्य न दृश्यते विहंगः ।

विदूषकः—ईदो दक्षिणन्तेण अवगदो सासणीओ कुणपभोअणो ।

राजा—(परिवृत्यावलोक्य) दृष्ट इदानीम् ।

प्रभापल्लवितेनासौ करोति मणिना खगः ।

अशोकस्तवकेनेव दिङ्मुखस्यावतंसकम् ॥ ३ ॥

(प्रविश्य चापहस्ता यवनी)

यवनी—भेट्टा एदं हथ्यावावसहिदं सरासणं ।

राजा—किमिदानीं धनुषा । बाणपथमतीतः क्रव्यभोजनः ।

तथा हि

आभाति मणिविशेषो

दूरमिदानीं पतत्रिणा नीतः ।

नक्तमिव लोहिताङ्गः

परुषघनच्छेदसंयुक्तः ॥ ४ ॥

१. इतो दक्षिणान्तेनापगतः शासनीयः कुणपभोजनः । २. भर्तः
एतद्वस्तावापसहितं शरासनम् ।

King.—Friend, the bird is not to be seen.

Vidushaka.—The corpse-eater culprit has gone hence in the southern direction.

King.—(Turning round and looking) Now he is visible. The bird holding the gem, which appears furnished with leaves owing to its flashing splendour, adorns the sky as with a cluster of Ashoka flowers.

(Enter the Yavani with the bow.)

Yavani.—My Lord, here is the bow and the hand-protector.

King.—What is the use of the bow now? The flesh-eater has passed the bow-shot. Because:

This peculiar gem, carried far by the bird, looks now like the Mars covered by clusters of dense clouds at night.

(कञ्चुकिनं विलोक्य) लातव्य मद्वचनादुच्यतां नागरिकः सायं निवासवृक्षाश्रयी विचीयतां विहगदस्युरिति ।

कञ्चुकी—यदाज्ञापयति देवः ।

(इति निष्क्रान्तः)

विदूषकः—उँवविसदु भवं संपदं । कहिं गदो रअणकुम्भीलओ भवदो सासणादो मुच्चिस्सदि ।

राजा—(विदूषकेण सहोपविश्य)

रत्नमिति न मम तस्मिन्

मणौ प्रियत्वं विहंगमाक्षिसे ।

प्रियया येनास्मि सखे

संगमनीयेन संगमितः ॥ ९ ॥

विदूषकः—^३णं परिगदथोम्हि किदो भवदा ।

(ततः प्रविशति सशरं मणिमादाय कञ्चुकी)

१. उपविशतु भवान् सांप्रतम् । क गतो रत्नकुम्भीरको भवतः शासनान्मोक्ष्यते । २. ननु परिगतार्थोऽस्मि कृतो भवता ।

(*Looking at the Chamberlaine.*) Latavya, speak to the citizens by my order that this thief of the bird be tracked to the tree of his residence in the evening.

Chamberlaine.—As his Majesty orders. *

(*Exit.*)

Vidushaka.—Take sent my Lord. Whereto may the robber of the gem go that he may escape your chastisement?

King.—(*Sitting with Vidushaka.*)

Not that the gem carried away by the bird is dear to me because it is a gem; but it is that jewel, friend, named *Sangamaniya*, which brought about my union with my beloved.

Vidushaka.—Yes, Sire, you have told me all that.

(*Enter Chamberlaine with the gem and an arrow*)

कञ्चुकी-जयतु जयतु देवः ।

अनेन निर्भिन्नतनुः स वध्यो

बलेन ते मार्गेणतां गतेन ।

प्राप्त्योपकार्यान्तरमन्तरिक्षात्

समौलिरत्नः पतितः पतन्नी ॥ १ ॥

(सर्वे विस्मयं रूपयन्ति)

कञ्चुकी-अद्भिः प्रक्षालितो माणेः कस्मै प्रदीयताम् ।

राजा-किराति अग्निशुद्धमेनं कृत्वा पेटकं प्रवेशय ।

किराती-^१जं भट्टा आणवेदि (इति गर्णि गृहीत्वा निष्क्रान्ता)

राजा-लातव्य अपि जानीते भवान् कस्यायं बाण इति ।

कञ्चुकी-नामाङ्कितो दृश्यते न तु मे वर्णविचारक्षमा[†] दृष्टिः ।

राजा-तेन ह्यपनय शरम् ।

१. यद्भर्ता आज्ञापयति ।

Chamberlaine.—Victory to my Lord.

This bird, condemned to death, and with its body cleft by
† is thy strength metamorphosed into an arrow, dropped down
from the sky with the crest-jewel on its having reached the
next tent.

(*All exhibit astonishment.*)

Chamberlaine.—To whom is the gem to be handed
over, washed clean with water ?

King.—Forest-woman, purify it in the fire and put it
into the safe.

Kirati.—As your Majesty orders. (*Exit with the gem.*)

King.—Latavya, do you know whose arrow this is ?

Chamberlaine.—It seems to bear a name ; but my eye-
sight is not able to decipher the letters.

King.—Bring the arrow here.

† वर्णविभागसहा

कञ्चुकी—(तथा करोति)

राजा—(नामाक्षराण्यनुवाच्य सापत्यतां रूपयति)

कञ्चुकी—यावन्नियोगमशून्यं करोमि ।

(इति निष्क्रान्तः)

विदूषकः—'किं भवं विअरेदि ।

राजा—शृणु तावत्प्रहर्तुर्नामाक्षराणि (वाचयति)

उर्वशीसंभवस्यायमैलसूनोर्धनुर्भृतः ।

कुमारस्यायुषो बाणः प्रहर्तुर्द्विषदायुषाम् ॥ ७ ॥

विदूषकः—(सपरितोषम्)^१दिट्ठिआ संताणेण वद्धदि भवं ।

राजा—सखे कथमेतत् । अन्यत्र नैमिषेयसत्रादवियुक्तोहमुर्वश्या ।

न च मया गर्भव्यक्तिगलक्षिता । कुत एव प्रसूतिः । किं तु

१ किं भवान्विचारयति । २. दिष्ट्या संतानेन वर्धते भवान् ।

Chamberlaine.—(Does so.)

King.—(Reads the name silently and represents as though it is his son's.)

Chamberlaine.—I will go to attend to other duties.

(Exit.)

Vidushaka.—What are you thinking about ?

King.—Listen to the name of the striker (Reads.)

This arrow belongs to master Ayns, the archer and the destroyer of the lives of enemies, the son of Aila, and the offspring of Urvashi.

Vidushaka.—(Rejoiced) O joy, your Lordship is to be congratulated upon getting a son.

King.—Friend, how should this be ? I was never away from Urvashi any time excepting at the sacrifice of Naimisheya; neither did I notice any signs of conception, much less know of the delivery. However,

आविलपयोधराग्रं

लवलीदरुपाण्डुराननच्छायम् ।

†कानि दिनानि वपुरभूत्

केवलमलसेक्षणं तस्याः ॥ ८ ॥

विदूषकः—मा भवं सत्त्वं माणुसीधम्मं दिव्वासु संभावेदु । पहा-
वणिगूढाईं ताणं चरिदाईं ।

राजा—अस्तु तावदेवं यथा भवानाह । पुत्रसंवरणे किमिव कारणं
तत्रभवत्याः ।†

विदूषकः—को देवदारहस्साईं तक्कइस्सदि ।

(प्रविश्य कञ्चुकी)

१. मा भवान्सर्वं मानुषीधर्मे दिव्यासु संभावयतु । प्रभावनिगूढानि तासां
चरितानि । २. को देवतारहस्यानि तर्कयिष्यति ।

For a few days her body simply appeared with the nipples
of the breasts dark, the color of the face become paled like
that of the Lavali leaf, and her eyes smitten with lassitude.

Vidushaka.—Do not suppose that all human things
apply to divine beings also. Their affairs are by their power
inscrutable.

King.—It may be so as you say. But what should have
led her to conceal the son ?

Vidushaka.—Who can fathom the secrets of divine
beings ?

(*Enter Chamberlaine.*)

† कतिचिदहानि शरीरम्

‡ Some MSS. read two speeches after तत्रभवत्याः
thus :—

विदूषकः—किं अण्णं । महाराजो परिहरिस्सदित्ति ।

राजा—कृतं परिहासेन । विचिन्त्यताम्

कञ्चुकी—जयतु जयतु देवः । देव च्यवनाश्रमात्कुमारं गृहीत्वा
तापसी संप्राप्ता देवं द्रष्टुमिच्छति ।

राजा—उभयमप्यविलम्बितं प्रवेशय ।

कञ्चुकी—यदाज्ञापयति देवः ।

(इति निष्क्रम्य चाग्रहस्तेन कुमारेण तापस्या च सह प्रविष्टः)

कञ्चुकी—इत इतो भवती । (सर्वे परिक्रामन्ति)

विदूषकः—(विलोक्य) 'किं ण खु सो एसो तत्तभवं खत्तिअकु-
मारओ जस्स णामाङ्कितो गिध्वलरुत्तवेधी अध्वणाराओ । तह बहुअ-
रं भवदो अणुकरोदि ।

राजा—स्यादेवम् । अतः खलु

बाष्पायते निपतिता मम दृष्टिरस्मिन्

वात्सल्यबन्धि हृदयं मनसः प्रसादः ।

१. किं न खलु स एष तत्रभवान्क्षत्रियकुमारको यस्य नामाङ्कितो
गृध्रलक्षवेधी अर्धनाराचः । तथा बहुतरं भवन्तमनुकरोति ।

Chamberlaine.—Glory to the king. A saintly dame
with a child has come here from the hermitage of Chyavana and
wishes to see your Majesty.

King.—Introduce them both quickly.

Chamberlaine.—As your Majesty commands.

(*Exit and enter again with the ascetic dame and the prince
with the bow in hand.*)

Chamberlaine.—This way, this way my Lady (*All walk
about*)

Vitushaka.—(*Observing*) Aye, is this not indeed that
majestic prince of the warrior class, whose name is carved on this
crescent iron arrow, aimed at the vulture. He also resembles
you in every way.

King.—It looks so; hence probably it is,

That my eyes fixed at him are filled with tears, my heart
feels fond endearment, my mind is in ecstasy, my limbs are seiz-

संजातवेपथुभिरुज्झितधैर्यशक्ति-
रिच्छामि चैनमदयं परिरब्धुमङ्गैः ॥ ९ ॥

कञ्जुकी-भगवति एवं स्थायिताम् ।

(तापसीकुमारौ स्थितौ)

राजा-अम्न अभिवादये ।

तापसी-महाभाअ सोमवंसविश्वारइत्तओ होहि । (आत्मगतम्)
अम्हो अणाचख्खिदोवि विण्णादो इमस्स राएत्तिणो ओरसो सं-
वन्धो । (प्रकाशम्) जाद पणम दे गुरुं ।

कुमारः-(चापगर्भमञ्जलिं करोति)

राजा-आयुष्मान्भव ।

कुमारः-(आत्मगतम्)

१. महाभाग सोमवंशविस्तारयिता भव । अहो अनाख्यातोपि विज्ञात
एतस्य राजर्षेरसः संबन्धः । जात प्रणम ते गुरुम् ।

ed with tremor and have lost their strength; aye more, I long to
clasp him in my bosom.

Chamberlaine—Holy dame, may you pause here.

(*The female ascetic and the prince stand*).

King.—Mother, I bow (to thee).

Ascetic.—Blessed one, may you lengthen the lunar
race. (*To herself*) O, the King has learnt, even though
untold, his paternal relation. (*Aloud*) Pay respects, child, to
your father.

Prince.—(*Folds his hands with the how between*).

King.—May you live long !

Prince.—(*To himself*) If the mere knowledge that
he is my father and I his son has drawn my heart to him so

यदि हार्दमिदं श्रुत्वा
 पिता ममायं सुतोहमस्येति ।
 उत्सङ्गवर्धितानां
 गुरुषु भवेत्कीदृशः स्नेहः ॥ १० ॥

राजा—भगवति किमागमनप्रयोजनम् ।

तापसी—सुणादु महाराओ । एसो दीहाऊ भाऊ जादमेत्तो
 एव उव्वसीए किंवि णिमित्तं अवेखिअ मम हथ्ये णासीकि-
 दो । जं खत्तिअकुमारअस्स जादकम्मादिविहाणं तं से भअवदा
 चवणेण असेसं अणुचिट्ठिदं । गिहीदविज्जो धणुव्वेदे अहिविणीदो ।

राजा—सनाथः खलु संवृत्तः ।

तापसी—अज्ज पुष्पसमिदथं इसिकुमारएहिं सह गदेण
 इमिणा अस्समविरुद्धं आचरिदं ।

१. शृणोतु महाराजः । एष दीर्घायुरायुर्जातमात्र एवोर्वश्या किमपिनि-
 मित्तमवेक्ष्य मम हस्ते न्यासीकृतः । यत्क्षत्रियकुमारस्य जातकर्मादिविधानं
 तदस्य भगवता व्यवनेनाशेषमनुष्ठितम् । गृहीतविद्यो धनुर्वेदेभिर्विनीतः
 २. अद्य पुष्पसमिदर्थमृषिकुमारैः सह गतेनानेनाश्रमविरुद्धमाचरितम् ।

much, what sort of endearment must it be for their parents of
 the children who are grown up on their very laps.

King.—Reverent lady, what brings you here ?

Ascetic.—Hear your majesty; this long-lived Ayus was
 for some cause or other confided to my care by Urvashi im-
 mediately on his birth. The birth and other ceremonies befit-
 ting a son of the martial race were all performed by the
 pious Chyavana. On his having mastered all the learning, he
 was trained to arms also.

King.—He was indeed with a protector.

Ascetic.—To-day he went out in company with the
 boys of the hermitage, to bring flowers, sticks of fuel, and there
 he behaved contrary to the rules of the hermitia

विदूषकः—(सावेगम्) किं विअ ।

तापसी—गैहिदामिसो किल गिध्वो पादवसिहरे णिलीअमाणो
अणेण लख्खीकिदो बाणस्स ।

विदूषकः—(राजानमवलोकयति)

राजा—ततस्ततः ।

तापसी—तैदो उवलध्वउत्तन्तेण भववदा चवणेण अहं समा
दिट्ठा । णिज्जादेहि हय्यणासंति । ता इच्छामि देवि उव्वसिं पे
स्सित्ठुं ।

राजा—तेन हि आसनमनुगृह्णातु भगवती ।

तापसी—(उपनीत आसन उपविशति)

राजा—लातव्य आहूयतामुर्वशी ।

कञ्चुकी—यदाज्ञापयति देवः ।

(इति निष्क्रान्तः)

१. किमिव । २. गृहीतामिषः किल गृध्रः पादपशिखरे निलीयमानो-
नेन लक्ष्यीकृतो बाणस्य । ३. तत उपलब्धवृत्तान्तेन भगवता व्यवनेनाहं
समादिष्टा । निर्यातय हस्तन्यासमिति । तदिच्छामि देवीमुर्वशीं प्रेक्षितुम् ।

Vidushaka.—(With emotion.) In what way ?

Ascetic.—It transpired that a vulture which lay concealed at the top of a tree, with a piece of flesh into the mouth was made by him the target of his arrow.

Vidushaka.—(Looks at the King.)

King.—What next ?

Ascetic.—And when the pious Chyavana learnt of it, he ordered me to return the trust. I therefore, wish to see the queen Urvashi.

King.—Well, pious lady, may you grace this seat !

Ascetic.—(Sits on the seat proffered.)

King.—Latavya, let Urvashi be requested hither.

Chamberlaine.—As your Majesty commands.

(Exit.)

राजा—(कुमारमवलोक्य) एहोहि वत्स ।

सर्वाङ्गीणः स्पर्शः

सुतस्य किल तेन मामुपगतेन ।

आह्लादयस्व ताव-

चन्द्रकरश्चन्द्रकान्तमिव ॥ ११ ॥

तापसी—जौद आणन्देहि पितरं ।

कुमारः—(राजानमुपगम्य पादग्रहणं करोति)

राजा—(कुमारं परिष्वज्य पादपीठे चोपवेद्य) वत्स इतस्तव पितुः
प्रियसखं ब्राह्मणमशङ्कितो वन्दस्व ।

विदूषकः—^१किंति सङ्किस्सदि । अस्समवासपरिचिदो एव्व साहा-
मिओ ।

कुमारः—(सस्मितम्) तात वन्दे ।

विदूषकः—सैथि भवदो ।

(ततः प्रविशत्युर्वशी कञ्जुकी च)

१. जात आनन्दय पितरम् । २. किमिति शङ्किष्यते । आश्रमवास-
परिचित एव शाखामृगः । ३. स्वस्ति भवते ।

King.—(*Seeing the Prince*) Come hither, child.

It is said that the touch of the son shoots itself all over the body ; come hither at once, therefore, and delight me with it, just as the ray of the moon affects the lunar gem.

Ascetic.—Glad den thy father, my boy.

Prince.—(*Advances to the King and bends to his feet*)

King.—(*Embracing him and seating him on the foot-stool*) Now salute your father's friend, this Brahman, and fear not, child.

Vidushaka.—Why will he be frightened ? He has seen enough of baboons in the hermitage.

Prince.—(*Smiling*) I salute you, uncle.

Vidushaka.—Hail to you !

(*Enter Urvashi and Chamberlaine.*)

कञ्चुकी—इत इतो देवी ।

उर्वशी—(कुमारमवलोक्य) की णु खु एसो सबाणासनो पादपीठे
सअं महाराएण संभमिअमाणासिहण्डओ चिट्ठदि (तापसी दृष्ट्वा) अ-
म्हो सच्चवदीसूचिदो मे पुत्तओ आउ । महन्तो खु संवुत्तो (परिक्रामति)

राजा—(उर्वशीं दृष्ट्वा)

इयं ते जननी प्राप्ता त्वदालोकनतत्परा ।

स्नेहप्रस्नवनिर्भिन्नमुद्रहन्ती स्तनांशुकम् ॥ १२ ॥

तापसी—जोद एहि पच्चुगळ्ळु मादरं ।

कुमारः—(उर्वशीं प्रत्युद्गच्छति)

उर्वशी—अम्ह पादपणामं करोमि ।

तापसी—वैल्ले भत्तुणो बहुमदा होहि ।

१. को नु खस्वेष सबाणासनः पादपीठे स्वयं महाराजेन संयम्यमान-
शिखण्डकस्तिष्ठति । अहो सत्यवतीसूचितो मम पुत्रक आयुः । महान्खलु
संवृत्तः । २. जात एहि प्रत्युद्गच्छ मातरम् । ३. अम्ह पादपणामं करोमि ।
४. वत्से भर्तुर्बहुमता भव ।

Chamberlaine.—This way, my Lady, this way.

Urvashi.—(Noticing the Prince) Who is this that is
seated on the foot-stool with a bow in the hand and whose crest
is being tied by his Majesty himself? (Seeing the dame.) Ay,
Satyavati is also here; then it is my son, Ayus; he has indeed
grown considerably. (Walks about)

King.—(Seeing Urvashi)

Here comes thy mother whose eye-sight is fixed on thee
and from out of whose breast-garment the flow of affection (milk
of the breast) has burst.

Ascetic.—Child, come, go forth to meet thy
mother.

Prince.—(Does accordingly.)

Urvashi.—Mother, I salute you.

Ascetic.—Girl, be greatly esteemed by your husband.

कुमारः—अम्ब अभिवादये ।

उर्वशी—(कुमारमुन्नमितमुखं परिष्वज्य) वैष्णु पिदरं आरावइत्त-
ओ होहि । (राजानमुपेत्य) जेदु जेदु महाराओ ।

राजा—स्वागतं पुत्रवत्यै । इत आस्यताम् (अर्धासनं ददाति)

उर्वशी—(उपविशति)

(सर्वे यथोचितमुपविशन्ति)

तापसी—ऐसो गिहीदविज्जो आऊ संपदं कवअहरो संवुत्तो ।
ता एदस्स दे भत्तुणो समख्खं णिज्जादिदो हत्थणिरुत्तेवो । ता वि-
सज्जेदुं इच्छामि । उवरुइइइ मे अस्समधम्मो ।

उर्वशी—चिरैस्स अज्जं दखिअ अहिअदरं अवितिण्हम्हि । ण

१. वत्स पितरमाराधयिता भव । जयतु जयतु महाराजः । २. एष
गृहीतविद्य आयुः सांप्रतं कवचधरः संवृत्तः । तदेतस्य ते भर्तुः समक्षं निर्या-
तितो हस्तनिक्षेपः । तद्विसर्जयितुमिच्छामि । उपरुष्यते ममाश्रमधर्मः ।
३. चिरस्थायीं दृष्ट्वाधिकतरमवितृष्णास्मि । न शक्नोमि विस्मर्युम् । अन्याय्य-
मुपरोद्धुम् । गच्छत्वार्यां पुनर्दर्शनाय ।

Prince.—Mother, I bow to you.

Urvashi.—(Embracing the Prince whose face was turn-
ed up) Be esteemed of thy father, child. (Advancing towards
the King) Glory to my Lord.

King.—Welcome to the mother of the son. Be seated
here. (Gives her half the seat.)

Urvashi.—(Sits.)

(All sit in order.)

Ascetic.—This Ayus has been taught all learning. Now
he has grown capable to wear the mail. His deposit is therefore
now returned in the presence of your husband. And now I wish
to be dismissed ; my duties in the hermitage are suspended.

Urvashi.—Met after a long time, I am very much

सक्कुणोमि विसज्जिदुं । अण्णअं उवरोहिदुं । गच्छुदु अज्जा पुणोदं-
सणाअ ।

राजा—अम्भ भगवते च्यवनाय मां प्रणिपातय ।

तापसी—एवं भोदु ।

कुमारः—आर्ये सत्यं यदि निवर्तसे मामप्याश्रमं नेतुमर्हसि ।

राजा—अयि वत्स उपितं त्वया पूर्वस्मिन्नाश्रमे । द्वितीयमध्या-
सितुं तव समयः ।

तापसी—जौद गुरुणो वअणं अणुचिठ्ठ ।

कुमारः—तेन हि

यः सुसन्नामदङ्के

शिखण्डकण्डूयनोपलब्धसुखः ।

तं मे जातकलापं

प्रेषय माणिकण्डकं शिखिनम् ॥ १३ ॥

१. एवं भवतु । २. जात गुरोर्वचनमनुतिष्ठ ।

desirous (to keep you here) ; I cannot permit you to go. But it is unjust to come in your way. You may go, lady, to meet again.

King.—Mother, present my salutations to the venerable Chyavana.

Ascetic.—It shall be so.

Prince.—Mother, if you are really going, you should take me back to the hermitage.

King.—Child mine, you have lived the first stage of your life ; it is now time that you should begin the second.

Ascetic.—Obey your father, boy.

Prince.—Well if it must be so ;

Send me here that peacock named (by me) *Manikanthaka* whose tail is grown considerably, and who, comforted by the scratching of his crest, slept on my lap.

तापसी—(विहस्य) एवं करोमि सखि भोदु तुह्यणं ।

(इति निष्क्रान्तः)

राजा—कल्याणि

अहं हि पुत्रिणामग्न्यः सत्पुत्रेणामुना तव ।

पौलोमीसंभवेनेव जयन्तेन पुरंदरः ॥ १४ ॥

उर्वशी—(स्मृत्वा रोदिति)

विदूषकः—किं णु खु तत्तहोदी एकवदे अस्सुमुही संवुत्ता ।

राजा—(सावेगम्)

किं सुन्दरि प्ररुदितासि ममोपपन्ने

वंशस्थितेराधिगमान्महति प्रमोदे ।

पीनोन्नतस्तनविसर्पिभिरानयन्ती

मुक्तावलीविरचनापुनरुक्तमलैः ॥ १५ ॥

(बाष्पमस्याः प्रमार्ष्टि)

१. एवं करोमि । स्वस्ति भवतु युष्मभ्यम् । २. किं नु खलु तत्र भवती एकपदेशुमुखी संवृत्ता ।

Ascetic.—(Smiling) I will. Blessed be you all.

(Exit.)

King.—Blessed one !

With this thy good son I have now become the foremost of those who have sons, like Indra with his son Jayanta begot of Pau'omi.

Urvashi.—(Recollects and weeps.)

Vilushaka.—Oh la, my lady in tears on a sudden !

King.—(Agitated) What makes you cry, my dear, makes you shed these tears, which, rolling down thy stout protuberant breasts, makes as it were another necklace of pearls when I am in ecstasy on account of the attainment of what perpetuates the family ? (Wipes away her tears.)

उर्वशी—सुणादु महाराओ । पढमं उण पुत्तदंसणेण विसुमरि-
दम्हि । दाणिं महिन्दसंकित्तेणेण समओ मह हिअअं आआसेइ ।

राजा—कथ्यतां समयः ।

उर्वशी—अहं पुरा महाराभगहिदहिअआ महिन्देण आणत्तां—

राजा—किमिति ।

उर्वशी—जैदा एसो मम पिअसहो राएसो तुइ समुप्पण्णंस्स

१. शृणोतु महाराजः । प्रथमं पुनः पुत्रदर्शनेन विस्मृतास्मि । इदानीं
महेन्द्रसंकीर्तनेन समयो मम हृदयमायासयति । २. अहं पुरा महाराजगृही-
तहृदया महेन्द्रेणाज्ञापिता— ३. यदैष मम प्रियसखो राजर्षिस्त्वयि समुत्प-
न्नस्य वंशकरस्य मुखं प्रेक्षिष्यते तदा त्वया भूयोपि मम समीपमागन्तव्यमिति ।
ततो मया महाराजवियोगभीरुतया जातमात्र एव विद्यागमनिमित्तं भगवत-
श्च्यवनस्याश्रमपद आर्यायाः सत्यवत्या हस्तेप्रकाशं निक्षिप्तः । अद्य पितु-
राराधनसमर्थः संवृत इति कलयन्त्या निर्यातितो मे दीर्घायुः । तदेतावान्मे
महाराजेन संवासः ।

Urvashi.—Know my Lord : I had at first forgotten it
in the sight of my son ; the name of the great Indra having
now been uttered, the condition (under which I am united to
you) afflicts my heart.

King.—Relate the condition.

Urvashi.—Formerly when my heart was borne away by
your Lordship, I was ordered by the mighty Indra.

King.—To what effect ?

Urvashi.—To this : “ When my dear friend, the royal

† सुणादु महाराओ पढमं पुत्तदंसणसमुत्थिदेण आणन्देण णन्दि-
दम्हि । दाणिं महिन्दसंकित्तेणेण अवधी मए सुमारिदो ; सुणादु महाराओ ए-
दपुत्तमुहदंसणेण विसुमरिदम्हि । दाणिं महेन्दसंकित्तेणेण समओ मह हिअअं
आआसेइ.

वंसकरस्स मुहं पेखिस्सदि तदा तुए भूओवि मम समीवं आअन्त-
 व्वंति । तदो मए महाराअविओअभीरुदाए जादमेत्तो एव विज्जा-
 गमणिमित्तं भअवदो चवणस्स अस्समपदे अज्जाए सच्चवदीए हथे
 अप्पगासं णिखित्तो । अज्ज पिदुणो आराहणसमथो संवुत्तोत्ति
 कलअन्तीए णिज्जादिदो मे दीहाऊ । ता एत्तिओ मे महाराएण
 संवासो ।

(सर्वे विषादं रूपयन्ति †)

राजा—(सनिश्वासम्) अहो सुखप्रत्यर्थिता दैवस्य ।

आश्वासितस्य मम नाम सुतोपलब्ध्या

सद्यस्त्वया सह कृशोदरि विप्रयोगः ।

व्यावर्तितातपरुजः प्रथमाभ्रवृष्ट्या

वृक्षस्य वैद्युत इवाग्निरुपस्थितोयम् १६ ॥

sage, will behold the face of the scion which you may bear him, then come back to her again." Therefore, fearing separation from your Lordship, I secretly deposited the child, immediately that he was born, with the dame Sayavati in the hermitage of the venerable Chyavana, on the pretext of educating him. He, of long life is brought back by her perceiving that he has grown sufficiently to please his father.

(All show grief.)

King.—(Heaving a sigh) Oh the adverseness of fate to happiness !

Scarcely have I been gratified by obtaining a son, when, O slender-waisted one, I am separated from thee. It is like the fire of lightning falling on the tree whose lassitude consequent upon heat was but a-while ago driven away by the first shower of rain.

† After the stage direction one MS. adds राजा—(मोहमुपगच्छति) सर्वे—समस्तसदु महाराजो । कञ्जु.—समाश्रय (sic) तु महाराजः [ः] विद्मः—अबम्हणं अबम्हणं । राजा—(समाश्रय) अहो,

विदूषकः—अं सो अय्यो अणय्याणुबन्धो संवृत्तो । संपदं तक्के-
मि तत्तभवदा वक्कलं गेण्हिअ तवोवणं गन्दव्वंति ।

उर्वशी—^१मपि मन्दभाङ्गिणि किदाविणअस्स पुत्तस्स लामाणन्तरं
सगारोहणेण अवासिदकज्जं महाराओ समय्येदि ।

राजा—मा मैवम् ।

न हि सुलभवियोगा कर्तुमात्मप्रियाणि

प्रभवति परवत्ता शासने तिष्ठ मर्तुः ।

अहमपि तव सूनावायुषि न्यस्तराज्यो

विचरितमृगयूथान्याश्रयिष्ये वनानि ॥ १७ ॥

कुमारः—नार्हति तातः पुंगवधारितायां धुरि दम्यं नियोजयि-
तुम् ।

१. अयं सोधोनर्थानुबन्धः संवृत्तः । सांप्रतं तर्कयामि तत्रभवता वक्क-
लं गृहीत्वा तपोवनं गन्तव्यमिति । २. मामपि मन्दभाङ्गिणी कृतविनयस्य
पुत्रस्य कामानन्तरं स्वर्गारोहणेनावसितकार्या महाराजः समर्थयते ।

Vidushaka.—This thy good fortune has brought about a
series of misfortunes ; I now fancy that your Majesty will
betake yourself to the forest, wearing the dress of tree-barks.

Urvashi.—And also the King (I fear) will think that
now that my son is well educated and brought back, I, a wret-
ched person, would return to heaven as having accomplished
my purpose.

King.—No, no ;

For dependence easy of bringing about separation is not
capable (of enabling one) to do what is dear to one. Do you,
therefore, act up to the order of thy master. And even I will
repair to forests, inhabited by herds of beasts, having delivered
the charge of administration to your son Ayus.

Prince.—It is not proper on papa's part to tie
a veritable child to the yoke borne by the best of men.

राजा—अयि वत्स

शमयति गजानन्याङ्गन्धद्विपः कलभोपि सन्

भवति सुतरां वेगोदग्रं भुजंगशिशोर्विषम् ।

भुवमधिपतिर्बालवस्थोऽप्यलं परिरक्षितुं

न खलु वयसा जात्यैवायं स्वकार्यसहो भरः ॥ १८ ॥

लातव्य मद्रचनादमात्यपरिषदं ब्रूहि संश्रियतामायुषो राज्याभिषेक
इति ।

कञ्चुकी—यदाज्ञापयति देवः ।

(इति दुःखितो निष्क्रान्तः)

(सर्वे दृष्टिप्रविघातं रूपयन्ति)

राजा—(आकाशमवलोक्य) किं नु खलु निरग्रे विद्युत्संपातः ।

उर्वशी—(विलोक्य) अम्मो भवं नारदो ।

राजा—अये भगवान्नारदः । य एषः

१ अहो भगवान्नारदः ।

King.—Why, my boy ?

The *Gandhadvipa*, even though young, subdues other elephants ; the poison of even an infant cobra is exceedingly deadly ; the monarch, though young, is capable of protecting the earth. For, verily, the power which rises equal to every duty is born in the very blood and grows with not years.

Latavya, bid in my name the council of ministers to make preparations for the coronation of Ayus.

Chamberlaine.—As your Majesty commands.

(*In grief exit.*)

(*All represent the dazzled sight.*)

King —(*Looking up to the sky*) Oh ! The flash of lightning in the cloudless sky !

Urvashi—(*Perceiving*) Oh ! it is the pious Narada.

King.—Oh ! It is Narada, who,

गोरोचनामिकषपिङ्गजटाकलापः
संलक्ष्यते शशिकलामलवीतसूत्रः ।
मुक्तागुणातिशयसंभृतमण्डनश्री-
र्हेमप्ररोह इव जङ्गमकल्पवृक्षः ॥ १९ ॥

अर्घ्यमस्मै† ।

उर्वशी—(यथोक्तमादाय) ईअं भवदे अरिहणा ।

(ततः प्रविशति नारदः)

नारदः—विजयतां मध्यमलोकपालः ।

राजा—(उर्वशीहस्तादर्घ्यमादायावर्ज्यं) भगवन्नभिवादये ।

उर्वशी—भैअवं पणमामि ।

नारदः—अविरहितौ दंपती भूयास्ताम् ।

राजा—(आत्मगतम्) अपि नमैवं स्यात् (प्रकाशम् । कुमारमाश्लि-
ष्य) वत्स भगवन्तमभिवादयस्व ।

१. इयं भगवतेर्हणा । २. भगवन्नणमामि ।

With his braid of hair dyed in the shining streaks of *gorochana* rubbed on the touch-stone, with his thread white like a digit of the moon, appears like the *Kalpa* tree set in motion, whose branches are golden and which wears the ornament of all-excelling pearl garlands.

Materials of worship for him.

Urvashi.—(Gathering them as required) Here they are for the reverend Sire.

(Enter Narada.)

Narada.—May the protector of the middle world be victorious !

King.—(Takes the worshipping materials from the hands of *Urvashi* and offers them) Reverend Sire, I salute you.

Urvashi.—I bow to you, reverend Sire.

Narada.—May the husband and wife never be disunited.

King.—(To himself) Might it be so ? (Aloud—drawing the prince) Child, make a bow to the holy Sire.

† अर्घोर्धस्तावत्.

कुमारः—भगवन्नोर्वशेय आयुः प्रणमति ।

नारदः—आयुष्मानेधि ।

राजा—अयं विष्टरोनुगृह्यताम् ।

नारदः— (तथोपविष्टः)

(सर्वे नारदमनूपविशन्ति†)

नारदः—राजन् श्रूयतां महेन्द्रसंदेशः ।

राजा—अवहितोस्मि ।

नारदः—प्रभावदर्शी मघवा वनगमनाय कृतबुद्धिं भवन्तमनुशास्ति ।

राजा—किमाज्ञापयति ।

नारदः—त्रिकालदर्शिभिर्मुनिभिरादिष्टः सुरासुरसंगरो भावी ।

भवांश्च सांयुगीनः सहायो नः । तेन त्वया न शस्त्रं संन्यस्तव्यम् ।

इयं चोर्वशी यावदायुस्तव सहधर्मचारिणी भवत्विति ।

Prince.—Pious Sire, Ayus, the son of Urvashi, pays you homage.

Narada.—May you be long-lived !

King.—May this seat be favoured.

Narada.—(Takes his seat) (All follow suit.)

Narada.—Attend, Monarch, to the message of the mighty Indra.

King.—I am attention.

Narada.—Indra who sees everything by his might thus commands you who have made up your mind to proceed to the forest.

King.—What does he command ?

Narada.—“ The sages, who are omniscient of all the three times, have predicted hostilities at hand between gods and demons ; you are our ally proficient in the martial art ; you will therefore not lay down your weapon. And this Urvashi shall be your mate for life.

† One MS. after the stage-direction and before Narada's speech adds: राजा-(सविनयम्)भगवन् किमागमनप्रयोजनम्।

उर्वशी—(अपवार्य) अम्महे सल्लं मे हिअआदो अवणीदं विअ ।

राजा—परवानस्मि देवेश्वरेण ।

नारदः—युक्तम् ।

त्वत्कार्यं वासवः कुर्यात्त्वं च तस्येष्टमाचरेः ।

सूर्यः समेधयत्यग्निमग्निः सूर्यं च तेजसा ॥ २० ॥

(आकाशमवलोक्य) रम्भे उपनीयतां स्वयं महेन्द्रेण संभृतः कुमार-
स्यायुषो यौवराज्याभिषेकः ।

(प्रविष्टा यथोक्तहस्ता अप्सरसः)

अप्सरसः—भैअवं इमे अभिसेअसंभारा ।

नारदः—उपवेश्यतामायुष्मान् भद्रपीठे ।

रम्भा—इदो वल्लु । (कुमारमुपवेशयति)

१. अहो शल्यं मे हृदयादपनीतमिव । २. भगवन्नेतेभिषेकसंभाराः ।
३. इतो वत्स ।

Urvashi.—(Aside) Oh ! The very dart has been extrac-
ted from my bosom.

King.—I am dependent on the king of gods.

Narada.—That is right.

Wasava should fulfill your desire and you should render
him a good return ; the sun nourishes the fire and the fire sus-
tains the sun with the fiery element.

(Looking towards the sky) Bring hither, Rambha, the
materials personally collected by Indra for the coronation of
Prince Ayus as Heir-Apparent.

(Enter nymphs with their hands full as said above.)

Nymphs.—Pious Sir, here are the materials of coronation.

Narada.—Set the Prince on the auspicious seat.

Rambha.—Hither boy. (Sets the Prince on the throne.

नारदः—(कुमारस्य शिरसि कलशमावर्त्य) रम्भे निर्वर्त्यतां शेषो
विधिः ।

रम्भा—(यथोक्तं निर्वर्त्य) वल्लु पणम भगवन्तं मादापिदरे अ ।

कुमारः—(यथाक्रमं प्रणमति)

नारदः—स्वस्ति भवते ।

राजा—कुलधुरंधरो भव ।

उर्वशी—पिदुणो आराधइत्तओ होहि ।

(नेपथ्ये वैतालिकौ)

प्रथमः—विजयतां युवराजः ।

अमरमुनिरिवात्त्रिर्ब्रह्मणोत्त्रेरिवेन्दु-

र्बुध इव शिशिरांशोर्बोधनस्येव देवः ।

भव पितुरनुरूपस्त्वं गुणैर्लोककान्तै-

रतिशयिनि समाप्ता वंश एवाशिषस्ते ॥ २१ ॥

१. वत्स प्रणम भगवन्तं मातापितरौ च । २. पितुराराधयिता भव ।

Narada.—(Emptying the contents of the pot over the head of the Prince.) Finish the rest of the rite.

Rambha.—(Finishing it off as told) Child, salute the pious Sire and thy parents.

Prince.—(Salutes in that order)

Narada.—Be blessed.

King.—Sustain the honours of the lineage.

Urvashi.—Give joy to your father.

(Two bards behind the scene.)

First.—Victory attend upon the Prince :

As the immortal sage Atri was to Brahman, as the Moon was to Atri, as Budha was to the Moon, and as his Majesty has been to Budha, so be you to your father, quite like him in all the popularly admired virtues. All other blessings are complete in your all-surpassing family.

द्वितीयः—

तव पितरि पुरस्तादुन्नतानां स्थितेस्मिन्
स्थितिमति च विभक्ता त्वय्यनाकम्प्यधैर्ये ।

अधिकतरमिदानीं राजते राजलक्ष्मी-

हिमवति जलधौ च व्यस्ततोयेव गङ्गा ॥ २२ ॥

अप्सरा—(उर्वशीमुपेत्य) 'दिद्विधा पुत्तस्त जुवराअसिराए भत्तुगो
अविरहेण वट्ठसि ।

उर्वशी—सौहारणो एसो अम्भुदओ (कुमारं हस्ते गृहीत्वा) एहि
वट्ठु जेठमादरं अभिवन्देहि ।

कुमारः—(प्रतिष्ठते)

नारदः—तिष्ठ । समये तत्रभवत्याः समीपं गच्छसि ।

१. दिष्ट्या पुत्रस्य युवराजश्रियां भर्तुरविरहेण वर्षसे । २. साधारण
एषोभ्युदयः । एहि वत्स ज्येष्ठमातरमभिवन्दस्व ।

Second.—Royal splendour resting divided, on the one hand, on your father who stands foremost amongst those who are exalted, and, on the other, on you of unshakeable fortitude and untransgressed bounds, appears the more graceful now, like the Ganges with its waters divided between the snowy mountain (which is also the highest of all high mountains) and the ocean (which is very steady and of unruffled gravity.)

Nymphs.—(*Drawing near Urvashi*) Fortune has blessed you greatly in this glory thy son the Prince and in this inseparableness from your husband.

Urvashi.—It is indeed divided between us all. (*Taking the Prince's hand*) Come along child, to pay your homage to the elder mother.

Prince.—(*Sets out.*)

Narada.—Stay, you will go to her Ladyship at the proper time.

आयुषो यौवराज्यश्रीः स्मारयत्यात्मजस्य ते ।

अभिषिक्तं महासेनं सेनापत्ये† मरुत्वता ॥ २३ ॥

राजा—एवमनुगृहीतो भगवता कथं न योग्यो भविष्यति ।

नारदः—किं ते भूयः पाकशासनः प्रियं करोतु ।

राजा—यदि मे मधवा प्रसन्नः किमतः परमिच्छामि । तथापी-
दमस्तु ।

(भरतवाक्यम्)

परस्परविरोधिन्योरेकसंश्रयदुर्लभम् ।

संगतं श्रीसरस्वत्योर्भूतयेस्तु सदा सताम्† ॥ २४ ॥

(इति निष्क्रान्ताः सर्वे)

इति विक्रमोर्वशीये नाटके पञ्चमोऽङ्कः ।

॥ समाप्तमिदं विक्रमोर्वशीयं नाटकम् ॥

The crowned glory of this Prince, thy son Ayns, brings back to my mind the investiture of Mahasena by Indra to the command of the army.

King.—Thus favoured personally by the pious Sire, how will he not deserve it ?

Narada.—What other good do you wish *Pakashasana* to do you.

King.—What else need I wish than that Indra is pleased with me ? However if you are pleased, may it be this:

(*The Actors' speech said in honor of Bharata*)

May wealth and learning, ever opposed to each other, hardly to be found to rest in one abode, be yet united, for unintermitted prosperity of the good.

(*Exeunt all.*)

END OF THE FIFTH ACT.

† सैनापत्ये । ‡ A MS. adds after this stanza सर्वस्तरतु
दुर्गाणि सर्वो भद्राणि पश्यतु सर्वः कामानवाप्नोति सर्वः सर्वत्र नन्दतु ॥

परिशिष्टम् ।

पृ. ८५, पं. १—Before (ततःप्रविशति &c)

पिअसहिविओअविमणा सहि हंसी वाउला समुल्लवइ ।

सूरकरफंसविअसितामरसे सरवरूडाङ्गे ॥ १ ॥

(इति सहज्याचित्रलेखयोः प्रावेशिक्याक्षितिका ।)

(चित्रलेखा प्रवेशान्तरे द्विपदिकया दिशोवऽवलोक्य ।)

सहैआरिदुखालिद्धअं सरवरअम्भि सिणिद्धअम् ।

वाहोवग्गिअणअणअं तम्मइ हंसीजुअलअम् ॥ २ ॥

पृ. ८७, पं. ८—Before सहज्या—सहि &c. ;

(अनन्तरे जम्भालिका ।)

सहैआरिदुखालिद्धअं सरवरअम्भि सिणिद्धअम् ।

अविरलवाहजलोहउअं तम्मइ हंसीजुअलअम् ॥ ३ ॥

१. प्रियसखीवियोगविमनाः सखीं हंसी व्याकुला समुल्लपाति ।

सूर्यकरस्पर्शविकसिततामरसे सरोवरोत्सङ्गे ॥ १ ॥

२. सहचरीदुःखालीढं सरोवरे स्निग्धम् ।

बाष्पापवल्गितनयनं ताम्यति हंसीयुगलम् ॥ २ ॥

३. सहचरीदुःखालीढं सरोवरे स्निग्धम् ।

अविरलबाष्पजलार्द्रं ताम्यति हंसीयुगलम् ॥ ३ ॥

Appendix.

(A female swan) sad with grief by the separation from her dear friend, laments, with her friend, on the bank of the lake, the lotuses in which are blown on being touched by the rays of the Sun.— 1

Chitrālekha —(Looks at the directions with a *Dwipa-āika*.) A handsome pair of female swans, afflicted with the grief of their friend, with eyes full of tears, is grieving at the lake.—2

A handsome pair of female swans affected by the grief of friend, with eyes wet with continually falling tears, is grieving at the bank of the lake.— 3

पृ. ८८, पं. ३—Before (इति निष्क्रान्ते)

(अनन्तरे खण्डधारा)

चिन्तादुग्धमामाणसिआ सहअरिदंसणलालसिआ ।

विअसिअकमलमणोहरए विहरइ हंसी सरवरए ॥ ४ ॥

पृ. ८८, पं. ५—Before (ततः प्रविशति &c.)

गैहणं गइन्दणाहो पिअविरहुम्माअपअलिअविआरो ।

विसइ तरुकुसुमकिसलअभूसिअणिअदेहपण्भारो ॥ ५ ॥

(इति पुरुरवसः प्रावेशिक्याक्षितिका)

पृ. ८८, पं. ७—Before (विभाव्य)

(लोष्टं गृक्षित्वा हन्तुं धावन् । अनन्तरे द्विपदिकया दिशोऽवलोक्य ।)

हिअआहिअपिअदक्खओ सरवरए धुदपक्खओ

वाहोवगिअणअणओ तम्मइ हंसजुआणओ ॥ ६ ॥ (पुनर्)

१. चिन्तादुग्धमानसिका सहचरीदर्शनलालसिका ।

विकसितकमलमनोहरे विहरति हंसी सरोवरे ॥ ४ ॥

२. गहनं गजेन्द्रनाथः प्रियविरहोन्मादप्रकटितविकारः ।

विशति तरुकुसुमकिसलयभूषितनिजदेहप्राग्भारः ॥ ५ ॥

३. हृदयाहितप्रियादुःखः सरोवरे ध्रुतपक्षः ।

बाष्पापवस्त्रिगतनयनस्ताम्याति हंसजुवा ॥ ६ ॥

The female swan with her mind troubled with anxiety, desirous of seeing her friend, sports on the lake, looking charming by full blown lotuses.— 4

The Lord of elephants, manifesting his affections in his madness, consequent upon the separation from his beloved, enters the dense forest, with the front part of his person bedecked with trees, flowers and sprouts.— 5

(Running about to strike with a club in the hand, meanwhile looking at the sky with the Dwipadika.)

The youth of the swan with his heart full of grief on account of his beloved stands disconsolate on the bank of the lake, fluttering his wings and eyes full of tears.— 6

पृ. ८८, पं. १२—Before (विचिन्त्य)

(इति मूर्च्छितः पतति । द्विपदिकयोत्थाय निःश्वस्य ।)

मैइ जाणिअ मिअलोअणि णिसअरु कोई हरेइ ।

जाव णु णवतडिसामलि धाराधरु वरिसेइ ॥ ७ ॥

पृ. ९०, पं. १—Before (विहस्य)

(अनन्तरे चर्चरी)

जैलहर संहर एहु कोपइ आढत्तओ

अविरलधारासारदिसामुहकन्तओ ।

ए मैइ पिहवि भमन्ते जइ पिअ पेक्खिहिमि

तवे जं जु करीहसि तं तु सहोहिमि ॥ ८ ॥

१. मया ज्ञातं मृगलोचनीं निशाचरः कोऽपि हरति ।

यावन्नु नवतोडच्छयामलो धाराधरो वर्षति ॥ ७ ॥

२. जलधर संहरात्र कोपमाज्ञप्तः । अविरलधारासाराक्रान्तदिशामुखः ।

३. ए अहं पृथ्वीं भ्रमन्यदि प्रियां प्रेक्षिष्ये

तदा यद्यत्करिष्यसि तत्तत्सहिष्ये ॥ ८ ॥

(Swoons and falls.—Rising with a Dwipadika and heaving a sigh.)

I thought a friend was carrying away my fawn-eyed one.
But it was a cloud, dark and bearing the young lightning, that
was showering.— 7

(Meanwhile a Charchari.)

Cloud, forbear your anger now. I command thee. The
quarters have been enveloped by the torrentous showers.

If in my rambles over the earth I find my beloved, I will
bear with whatever thou mayst do.— 8

पृ. १०, पं. ३—Before अथवा

(अनन्तरे चर्चरी ।)

गन्धुम्माइअमहुअरगीएहिं

वज्जन्तेहिं परहुअतूरेहिं ।

पसरिअपवणुवेह्लिअपल्लवणिअरु

सुल्लेअविविहपआरं णच्चइ कप्पअरु ॥ ९ ॥

(हाति नर्तित्वा)

पृ. १० पं. ३—Before प्रावृषेभ्यैरेव &c.

नप्रत्यादिशामि यदा

पृ. १०, पं. १०—Before (विलोक्य)

(पुनश्चर्चरी पाठस्यान्ते भिन्नकः ।)

दैइआरहिओ अहिअं दुहिओ विरहानुगओ परिमन्थरओ ।

गिरिकाणणए कुसुमुज्जलए

गजजूहवई बहु क्षीणगई ॥ १० ॥

(अनन्तरे द्विपदिकया परिक्रम्यावलोक्य च सहर्षम् ।)

१. गन्धोन्मादितमधुकरगीतैर्वाद्यमानैः परभृततूर्यैः [॥९॥

प्रसृतपवनोद्द्वेहितपल्लवनिकरः सुललितविविधप्रकारं नृत्यति कल्पतरुः।

२. दयितारहितोऽधिकं दुःखितो विरहानुगतः परिमन्थरः ।

३. गिरिकानने कुसुमोज्ज्वले

गजयूथपतिर्बहु क्षीणगतिः ॥ १० ॥

(Meanwhile Charchari.)

With the music of the bees intoxicated by the smell, with the beating of the drum by the cuckoos, with the motion of the foliage by the expanding gale—with all the various charming ways, dances the heavenly tree. (Thus dancing.)—9

The monarch of the elephant herd, wanders through the mountain thicket adorned with new flowers—separated from his mate, mourning pitiuously and with his gait tired and slow because he is full of pain on account of the separation of his love.— 10

पृ. ९२, पं. ५—Before नीलकण्ठ &c.

(अनन्तरे खण्डकः ।

भेपत्तविसूरणओ तुरिअं परवारणओ ।

पिअदमदंसणलालसओ गअवरु विस्मिअमाणसओ ॥ ११ ॥

(तेन खण्डकान्ते चर्चरी ।)

बंहिण पै इअ अब्भत्थिअग्गि आअक्खहि मं ता

अत्थ वण भमन्ते जइ पइ दिट्ठि सा मह कान्ता ।

अत्र वने भ्रमता यदि त्वया दृष्टा सा मम कान्ता ।

णिंसमाहि मिअङ्कसारिसवअणा हंसगई

ए चिण्हे जाणीहिसि आइक्खिउ तुज्झ मई ॥ १२ ॥

(चर्चरिकयोपविश्य । अञ्जलिं बद्धा)

पृ. ९३, पं. ४—Before त्वां कामिनो &c.

(अनन्तरे खुरकः ।)

विईझझरकाणणलीणओ

दुक्खविणिग्गहवाहुप्पीडओ ।

१. संप्राप्तविसूरणत्वरितं परवारणः ।

प्रियतमादर्शनलालसो गजवरो विस्मितमानसः ॥ ११ ॥

२. बंहिण त्वामित्यभ्यर्थये आचक्ष्व मे तत् ।

३. निशामय मृगाङ्कसदृशवदना हंसगतिः

अनेन चिन्हेन ज्ञास्यस्याख्यातं तव मया ॥ १२ ॥

४. विद्याधरकाननलीनो । दुःखविनिर्गतबाष्पोत्पीडः ॥

दूरोत्सारितहृदयानन्दः अम्बरमानेन भ्रमति गजेन्द्रः ॥ १३ ॥

The great elephant, the foe of others, passes swiftly longing to see his love, and surprised in his mind full, of sorrow.—11

The peacock, I request, tell me if you have happened to see my beloved one, in your wanderings in the forest. Li-ten, a face like the moon, a gait like that of the swan. This is the mark. You may know her thus. I have told you all.—12

Shrouded into the dense thickets of Vidyadhara, with tears of grief flowing down, with all delight banished from the

दूरोसारिअहिअआणन्दओ
अम्बरमाणे भमइ गइन्दओ ॥ १३ ॥

(सुरकान्ते चर्चरी)

हेले हेले,

पेगहुअ महुपलाविणि कन्ती णन्दणवण सच्छन्द भमन्ती ।
जइ तुइ पिअअम सा महु दिठ्ठीता आअखुहि महु परपुठ्ठी ॥ १४ ॥
(एतदेव नर्तित्वा चलिकयोपसृत्य जानुभ्यां स्थित्वा) भवति,

पृ. १३, पं. ८—Before किमाह &c.

(वामकेन किंचिद्वलित्वा आकाशे ।)

पृ. १४, पं. ८—Before अहो धिक्धिक् &c.

पिअअमविरहकिलामिअवअणओ
अविरलबाहजलाउलणअणओ
दूसहदुक्खविसंदुल्लगमणओ

पसरिअउरुतावदीविअङ्गओ ।

१. परभृते मधुरप्रलापिनि कान्ते नन्दनवने स्वच्छन्दं भ्रमन्ति ।
यदि त्वया प्रियतमा सा मम दृष्टा तदाचक्ष्व मम परपुष्टे ॥ १४ ॥
२. प्रियतमाविरहक्कान्तवदनः अविरलबाष्पजलाकुलनयनः ।
दुःसहदुःखविसंश्लगमनः प्रसृतगुरुतापदीप्ताङ्गः ।
अधिकं दूनमानस कानने भ्रमति गजेन्द्रः ॥ १५ ॥

heart, the lord of elephants is roaming with the mate of a cloud.—13

Oh, Oh, say then, the nursling of a stranger nest, warbling sweetly, beautiful, strolling at pleasure in the Nandana forest, tell me if thou hast seen my dear one.—14

The stately elephant strays in the forest. His face is faded by the separation of his beloved mate. His eyes are dim-

अहि अं दुग्धमजमाणसओ

काणणे भमइ गइन्दओ ॥ १५ ॥

(इति ककुभेन षडुपभङ्गाः ।)

(अनन्तरे द्विपदिकया दिशोऽवलोक्य ।)

पिअं करिणीविच्छेइअओ गुरुसोआणलदीविअओ ।

बाहजलाउललोअणओ करिवरु भमइ समाउलओ ॥ १६ ॥

(उपविश्य चर्चरी)

पृ. १५ पं. ५—Before यदि हंस &c.

रेरे हंसा किं गाविज्जइ ।

(इति नर्तित्वोत्थाय)

पृ. १५ पं. ११—Before अंतश्च

गैइअणुसारे मइ लखिउज्जइ ॥

(चर्चरिकयोपसृत्य अञ्जलिं बद्ध्वा)

(पुनश्चर्चरी)

कैइ पइ सिरुखउ ए गइ लालस ।

सा पइ दिट्ठी जघणभरालस ॥ १७ ॥

(पुनश्चर्चरी । 'हंस प्रयच्छ' इत्यादि पठित्वा द्विपदिकया निरूप्य ।)

१. प्रियकरिणीवियुक्तो गुरुशोकानलदीप्तः ।

बाष्पजलाकुललोचनः करिवरो भ्रमति समाकुलः ॥ १६ ॥

२. रेरे हंस किं गोप्यते ।

३. गत्यनुसारेण मया लक्ष्यते ।

४. केन तव शिक्षिता एषा गतिर्लालसा

सा त्वया दृष्टा जवनभरालसा ॥ १७ ॥

med with tears ceaselessly flowing. His steps are uneven through unbearable pain. His body is burning with augmented fever. His mind is more disconsolate.—15

The head of elephants roams afflicted, separated from his mate, influenced with the fire of heavy grief, and with his eyes bedimmed with tears.—16

O swan, what is it thou concealest ? I notice it by the manner of your gait : Or else from whom didst thou learn this gait, thou that hast a taste for it ? 'Thou must have seen her whose gait is slow by heavy hips,—17

पृ. ९६, पं. ३—Before रथाङ्गनामन् &c.

(अनन्तरे कुटिलिका ।) मर्मररणिअमणोहरण

(मल्लघटी ।) कुसुमिअतरुवरपल्लवण ।

(चर्चरी)

दैइआविरहुम्माइअओ काणणे भमइ गइन्दओ ॥ १८ ॥

(द्विलयान्तरे चर्चरी ।)

गोरोअणवण्णा चक्का भणइ मइ ।

महुवासर कीलन्ती धणिअ ण दिठ्ठी पइ ॥ १९ ॥

(चर्चरिकयोपसृत्य जानुभ्यां स्थित्वा)

पृ. ९७ पं. ७— Before मधुकर &c.

(अस्यान्तरे अर्धद्विचतुरस्रकः ।)

ऐक्कमवड्डिअगुरुअरपेम्मरसे ।

पेमरसे हंसनुआणओ कीलइ कामरसे ॥ २० ॥

(चतुरस्रक्रेणोपेन्याञ्जलिं बद्ध्वा ।)

१. मर्मररणितमनोहरे ।

२. कुसुमिततरुवरपल्लवे ।

३. दयिताविरहोन्मादितः कानने भ्रमाति गजेन्द्रः ॥ १८ ॥

४. गोरोचनवर्णं चक्रं भणं मम ।

मधुवासरे क्रीडन्ती धनिका दृष्ट्वा त्वया ॥ १९ ॥

५. एकक्रमवर्धितगुरुतरप्रेमरसे ।

हंसयुवा क्रीडति कामरसेन ॥ २० ॥

The lord of elephants, maddened by the separation of his beloved, wanders in the forest which is pleasant by the rustling of the dried leaves and is charming with the foliage of flowered towering trees—18.

Bird of a mixed complexion of yellow and red, speak to me "have you not seen the blessed one sporting in the spring."—19.

A young swan is sporting in the lake, the essence of Kama, in which love is at once sprung up.—20.

पृ. ९७ पं. १३—Before (विलोक्य) यावदुपसर्पामि
[कुटिलिकया]

करिणीविरहसंताविअओ ।

(मल्लघटी) काणणए गन्धुधुअमहुअरु ॥ २१ ॥

पृ. ९८ पं. ५—Before हन्त &c. [स्थानकेनावलोक्य]

पृ. ९८ पं. ६—Before मदकल &c

हैइ पयी पुच्छिमि अक्खहि गअवरु

ललितप्रहारे णासिततरुवरु ।

दूरविणिज्जिअससहरुकन्ती

दिट्ठी पिअ पथि संमुहजन्ती ॥ २२ ॥

पृ. ९९ पं. ८—Before अपिवनान्तरे &c.

(अनन्तरे खण्डिका)

पँससिअखरसुरदारिअमेइणि वणगहणे अविचालु ।

परिसप्पइ पेळ्ळुह लीणो णिअकज्जुज्जुअ कोलु ॥ २३ ॥

१. करिणीविरहसंतापितः ।

कानने गन्धोद्धतमधुकर ।

२. अहं त्वां पृच्छामि आचक्ष्व गजवर ।

ललितप्रहारेण नाशिततरुवर ।

दूरविनिर्जितशशधरकान्तिः ।

दृष्टा प्रियाः त्वया संमोहयन्ती ॥२२॥

३. प्रसृतखरसुरदारितमेदिनिर्वनगहनेविचलः ।

परिसर्पति पश्यत लीनो निजकार्योद्युक्तः कोलः ॥२३॥

Afflicted with the separation from his mate, (the elephant is rambling) in the forest with the bees maddened with the swell.—21.

O thou, strongest of elephants, thou who hast pulled down the stately trees with strokes given in sport, I ask thee, speak, if thou hast seen my beloved who infatuates and who has completely conquered the Moon in splendor.—22.

Lo, the steady boar stalks steadily through the thicket, concealed and yet busy with his work cleaving the earth with his sharp outstretched hoofs.—23.

पृ. १०० पं. २—Before (परिक्रम्य)

अनन्तरे चर्चरी ।

फलिअसिलाअलणिम्मलणिइझरु । बहुविहकुसुमे विरइअसेहरु ।

किण्णरमहुरुगीअमणोहरु । देरुखावहि महु पिअअम महिहरु ॥ २४ ॥

पृ. १०१ पं. २—Before (अञ्जलिं कृत्वा)

अनन्तरे कुटिलिका ।

पैसीअ पिअअम सुन्दरिए णए । खुहिआकरुणविहङ्गमए णए ॥

सुरसरित्तीरसमुअर णए । अलिउलझङ्कारिए णए ॥ २५ ॥

(कुटिलिकान्ते चर्चरी)

पुँव्वदिसापवणाहअकल्लोलुगअबाहओ

मेहअअङ्गे णच्चइ सललिअ जलणिहिणाहओ ।

१. स्फटिकशिलातलनिर्मलनिर्झर । बहुविधकुसुमैर्विरचितशेखर ।

किन्नरमधुरोद्गीतमनोहर । दर्शय मम प्रियतमां महीधर ॥ २४ ॥

२. प्रसीद प्रियतमे सुन्दरि नदि । क्षुभिताकरुणविहंगमे नदि ॥

सुरसरित्तीरसमुत्सुके नदि । अलिकुलझङ्कारिते नदि ॥ २५ ॥

३. पूर्वदिशापवनाहतकल्लोलोद्गतबाहुः ।

मेघाङ्गैर्नृत्यति सललितं जलनिधिनाथः ।

हंसविहङ्गमकुङ्कुमशङ्खकृताभरणः

करिमकराकुलकृष्णलकमलकृतावरणः ॥

वेलासलिलोद्बलितदत्तहस्ततालः ।

अवस्तृणाति दश दिशा रुद्धा नवमेघकालः ॥ २६ ॥

O mountain, which has a clear spring at the bottom of the white marble rock, whose summit is covered over with a variety of flowers, which is charming by the sweet music of the Kinnaras, show me my beloved.—24.

O dear, beautiful stream, whose birds are agitated and unkind, Stream, that longest for the bank of the Ganges, that art resonant with the buzz of swarms of bees; be appeased—25.

The Lord of the seas, throwing up his arms of the waves tossed up by the easterly wind sports gracefully with his limbs

हंसविहङ्गमकुङ्कुमसङ्कआभारण
करिमअराउलकसलणकमलकआवरण ॥
वेलासलिलुवेलिअहय्यदिण्णतालु
ओय्थरइ दस दिस रुन्धेणु णवमेहआलु ॥ २१ ॥

(इत्युपसृत्य)

पृ. १०२ पं ७—Before हंसो &c.

(इति नर्तित्वा चर्चरी)

सुरसुन्दरि जघणभरालस पीणुत्तुङ्गघणय्यणी
थिरजोव्वण तणुसरीरि हंसगई ।
गअणुज्जलकाणणे मिअलोअणि भमन्ते
दिट्ठी पइ तह विरहसमुदन्तरे उत्तारहमइ ॥ २७ ॥

(उपसृत्याञ्जलिं बद्धा)

१. सुरसुन्दरी जघनभरालसा पीनोत्तुङ्गघनस्तनी
स्थिरयौवना तनुशरीरा हंसगतिः ।
गगनोज्ज्वलकानने मृगलोचना भ्रमता
दृष्टा त्वया तर्हि विरहसमुद्रान्तरादुत्तारय माम् ॥ २७ ॥

of the clouds :—The Lord of the seas, whose ornamentation consists of red paint in the form of swans and Rathanga, whose upper covering is made by the black lotuses pestered by elephants and crocodiles, whose dancing is attended by the beats of time given by the hand which is simply the water put into motion. And the time of new clouds envelops the ten directions and pervades everywhere.—26

The divine beauty, slow on account of heavy hips, having breasts fat, stout and protuberant, of unchanging youth, of slender person, with the swan's gait, the swan-eyed, if you have seen such an one wandering in this thick forest, lighted by the sky, then save me from the sea of her separation.—27

पृ. १०३ पं. ९—Before अथवा

पेणइणिबध्वासाइअओ

बाहाउलणिअणअणओ ।

गअबइ गहणे दूहिअओ

भमइ खलामिअवअणओ ॥ २८ ॥

(द्विपादिकयोपसृत्य) ग्रहणं नाटयति

पृ. १०५ पं. ५—Before (इति &c.)

लेए पेख्ख विणु हिअए भमामि

जइ विहिजोए पुणि तहिं पाविमि ।

ता रण्णे विणु करमि णिभन्ती

पुणु णइ मेळ्ळइ दाह कलन्ती ॥ २९ ॥

१. प्रणयिनी बद्धाशका बाष्पाकुलनिजनयनः ।

गजपातिर्गहने दुःस्वितः भ्रमति क्षामितवदनः ॥ २८ ॥

२. लते प्रेक्षस्व विना हृदयेन भ्रमामि

यदि विधियोगेन पुनस्तां प्राप्नोमि ।

तदरण्येन विना करोमि निभ्र्मीर्न्ति

पुनर्न हि प्रवेशयामि तां कृतान्ताम् ॥ २९ ॥

The royal elephant, the lover, filled with hopes, with a tearful eye and emaciated face, strays disconsolate in the forest.—
28

Vine, behold, I wander without a heart. If fortunately I get her back I will undoubtedly bear her hence (make her without a forest—Lit.) and never again allow the troublesome Lady to enter this forest.—29

पृ. १०६ पं. १२—After the last speech.

(अनन्तरे चर्चरी)

मीरा परहुअ हंस विहङ्गम । अलि गअ पव्वअ सारिअ कुरङ्गम ॥
तुङ्गसह कारण रण्ण भमन्ते । बहु बहु पुच्छिअ मइ रोअन्ते ॥ ३० ॥

पृ. १०९ पं. १०—Before (इति निष्क्रान्ता &c.)

चर्चरी ।

पौविसहअरिसंगमओ
पुलअपसाहिअअङ्गअओ ।
सेच्छापत्तविमाणओ
विहरइ हंसजुआणओ ॥ ३१ ॥

इति खण्डधारया निष्क्रान्तौ ।

१. मयूरः परभृतो हंसो विहङ्गमः ।
अलिर्गजः पर्वतः सरित्कुरङ्गमः ।
तव कारणेनारण्ये भ्रमता ।
बहु बहु पुष्टो मया रुदता ॥ ३० ॥

२. प्राप्तसहचरिसंगमः
पुलकप्रसाधिताङ्गः ।
स्वेच्छाप्राप्तविमानो
विहरति हंसयुवा ॥ ३१ ॥

The peacock, the cuckoo, the swan, the flying bee, the elephant, the mountain, the lake, the deer, in fact while wandering through the forest for your sake, were questioned in various ways by me, in tears.

The young swan, who has been restored to the company of his mate and whose person is adorned with the bristling hair sports now in the vehicle got according to his desire.—31.



NOTES.

ACT I.

P. 1. The first is a benedictory stanza intended to invoke most important blessings of the God Shiva on the audience. Kalidas has opened almost all his works with an invocation to this god. From this it is not to be inferred that he was a bigotted Shaiva, for in a few places he has described Vishnu also as the Supreme Being, of whom all the gods including even Shiva are but so many different manifestations. (See *Raghu*. x 16, 17.) He may even be taken to regard all the three, namely, Shiva, Vishnu and Brahma-deva as constituting in reality one entity. (*Kumar*. VII. 44.)

This benedictory stanza is explained by some as indicating the contents of the play, as some of the attributes may be taken to apply to the king Pururavas. भक्ति may be taken to denote the devotion of Urvashi, and योगी may refer to the संगमनीय jewel.

The meter is शार्दूलविक्रीडित which befits a नान्दी.

नान्दी is defined in दशरूपक as a prayer coupled with an invocation to God, Brahman or King; by Bharata as a benediction in the shape of a salutation intended to indicate the plot. Such a नान्दी is called पत्रावली. A नान्दी is made up of three or four or six or eight or twelve lines. नान्दी is defined thus :—

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।

देवद्विजं नृपादीनां तस्मान्नांदीति संज्ञिता ॥—दशरूपक.

पूर्वं कृता मया नान्दी आशीर्वचनसंयुता ।

अष्टाङ्गपदसंयुक्ता प्रशस्ता वेदसंमता ॥—भरतः

वेदान्त as ordinarily understood is a name given to a system of philosophy or a दर्शन as it is technically called. There are six such systems recognised, called आस्तिक *Darshanas* by the Hindus. They are :—(१) सांख्य by कपिल ; (२) योग by पतंजलि ; (३) न्याय by गातम ; (४) वैशेषिक by कणाद ; (५) पूर्वमीमांसा by जैमिनि ; (६) उत्तरमीमांसा or वेदान्त by

बादरायणव्यास. This *Darshana* namely उत्तरमीमांसा or the *Vedanta Darshana*, as well as others, is expounded in short suggestive sentences, called Sūtras. These Sūtras go by the name of *Vedanta Shāstra* because they lay down a system for the proper interpretation of the Upanishads which are properly denoted by the term *Vedanta*; for, as the orthodox opinion goes, they teach the ultimate end or scope of the Vedas; or, as the modern scholars would put it, they are chronologically the last additions to the Vedas. They constitute what is called ब्रह्मविद्या and are considered final authority on all points of metaphysics. The word वेदान्त in the text is used in this latter signification.

ईश्वर—Wilson says it is derived from ईश् to rule or अश् to pervade, which latter does not appear to be likely.

अंतः implies 'in the inmost space of the heart.' The qualities which, according to the verse, make up the god Shiva are एकत्व, पुरुषत्व, ईश्वरत्व, अंतस्तत्त्व and निश्चेयसहेतुत्व.

मुमुक्षुभिः—Wilson thus says: Inferior enjoyment in heaven is not an object of desire to the more enthusiastic of the Hindus, as it is but finite, and after its cessation, the individual is born again in the world, and exposed to the calamities of a frail existence—the great aim of devotion is union with the supreme and universal spirit, in which case the soul no more assumes a perishable shape. The character of this benediction corresponds with that of *Shakuntala* and both indicate the author's belonging to that modification of the Hindu faith in which the abstract deism of the *Vedanta* is qualified by identifying the supreme, invisible and inappreciable spirit with a delusive form which was the person of Rudra or Shiva. The Brahmanas of the South and West are mostly of this sect and whatever Shankar-Swami may have taught, it is that of his descendants the Dasnami Gosains. The sect is probably the oldest of all now existing in India.

प्राणादि—By आदि are to be understood अपान, समान, व्यान and उदान. These with प्राण are the five winds. प्राणायाम consists in breathing through either nostrils alternately and then closing

both during the repetition mentally of certain formulæ. By the word **आदि** the senses may also be included.

स्थाणु is another name of Shiva and implies unchangeableness; hence it can be easily understood why Shiva should be particularly implored for salvation. The word **स्थाणु** literally means 'not moving' and hence another sense is conventionally given it; which is a 'post.'

स्थिरभक्तियोगसुलभः—This compound may be dissolved either as (१) स्थिराचासौ भक्तिस्तस्या योगस्तेन सुलभः; (२) स्थिराभक्तियोगो ध्यानं च ताभ्यां सुलभः; (३) भक्तिश्च योगश्च भक्तियोगौ, स्थिरौ भक्तियोगौ ताभ्यां सुलभः. The chief factor in the attainment of god is the combination of both steady devotion and undivided concentration. योग is a particular mode of contemplating god. That is considered to be योग in which all knowledges are joined with मनस्, the intellect is without volition, and all the senses are suppressed. "One, with the mind concentrated and the functions of all senses suspended, ought to sit in a seat and practise *yoga* for self-purification." There exists a regular science of it, whose chief aim is to teach the means by which the human soul may be completely united with the supreme spirit and thus secure absorption. The science is founded by Patanjali.

निश्चेयस् may mean मोक्ष or कल्याण—final emancipation or the highest happiness,

सूत्रधार must be a clever man, versed in various languages and acquainted with the moral science, expert in giving dresses, shrewd in finding out the tastes of the audience, proficient in the knowledge of the sentiments and feelings, learned in all the *Shastras* and fully acquainted with the science of music. He is the first person among the Dramatic Personæ and is the holder in his hand of the thread of the plot. The idea of a holder of the thread is perhaps borrowed from or is manifest in the persons who show dramatic performances with dolls and paper-figures, which, with the thread in his hand, he makes dance or fight as the

occasion may require. It is argued, that these mute dramatic performances by means of dolls and paper-figures must have preceded actual stage performances. *Sutradhar* is defined thus :—

नाट्यस्य बटुनुष्ठानं तत्सूत्रं स्यात्सर्वाङ्गम् ।

रङ्गदेवतपूजाकृतसूत्रधार उदीरितः ॥—नाट्यदर्पण

नेपथ्य is a curtain, behind which actors dress themselves in suitable habits.

मारिष is a person who is a little less in dignity than the सूत्रधार, and is named पारिपार्श्वक; he is one who always stands by the side of the सूत्रधार, does the work of a kind of prompter and is called by the name of मारिष, सूत्रधार himself being addressed as भाव by him. This character is thus defined :—

सूत्रधारस्य पार्श्वे यः प्रवचन्कुरुतेयनाम् ।

काव्यार्थसूचनालापं समवेत्पारिपार्श्वकः ॥—भरतः

दृष्टाः प्रयोगबन्धाः—All the readings are :— (१) दृष्टप्रयोगाः प्रबन्धाः, (२) दृष्टः प्रयोगबन्धः, (३) दृष्टाः प्रयोगबन्धाः. Of these the first is most easily construed and means, “ the compositions are seen represented on the stage.” But this is objected to on the ground that प्रबन्धाः is more usually a continuous narrative like श्रीहर्षचरित and not a dramatic play, where the links in the chain of the narrative are to be filled up by imagination. So recourse is had to one of the two latter. In the second reading the singular is expressive of the class of old plays. But as this signification is unnecessary, the third reading is resorted to. The word प्रयोगबन्ध here means प्रयोगो बध्यतेऽस्मिन्निति—That composition in which action is woven i. e., that which is suited to dramatic representation i. e., a dramatic play, a very involved expression no doubt. It appears, however, that the word प्रबन्ध is applied to any composition : cf. प्रथितयशसां भासकविसौमित्रप्रभृतीनां प्रबन्धानतिक्रम्य (*Malvikagnimitra*, Act I.) The first of these is known to be a play-writer and this indicates that to Kalidas at least the word प्रबन्ध had a general signification of any composition and

not the particular one as above stated. The first reading therefore appears easier than the other two. Yet as the other one is more commonly found we give it and explain it as above.

P. 2. सोऽहमय—The word सः appears equivalent to ततः just as its correlative यः may sometimes be used for यतः सः

नाटक—The drama in hand is not a नाटक proper, but what is called a त्रोटक; and in some places even the reading is त्रोटक; and the reading नाटक is explained away, either because a त्रोटक is included in the definition of नाटक, or because it is intended to signify the function of the नट or that which is represented. A प्रबन्ध is either दृश्य or श्रव्य, the former being a representation, the latter a narrative; the दृश्यप्रबन्ध is more impressive, and is sub-divided into the ten *Rupakas* viz., नाटक, प्रकरण, भाण, प्रहसन &c., and the eighteen *Up-rupakas* viz. नाटिका, त्रोटक, गोष्ठी, &c. नाटक represents a known story, contains five joints or सन्धि, and is full of various sentiments. It is divided into from five to ten acts. A royal sage of an illustrious family, brave, grave, magnanimous, meritorious, or a god or a demi-god is taken for the hero. There is one principal sentiment running through the whole drama, such as the शृंगार the erotic, or the वीर the heroic, the other sentiments playing a subordinate part and contributing their influence to embellish the principal sentiment. It contains either four or five principal dramatic personæ. A त्रोटक is made up of either five or seven, or eight or nine acts, and has for its hero either a god or a man; the विदूषक begins every act of it, as a general rule, though a deviation from the rule is not a fault. In this, शृंगार or the erotic is the main sentiment. In other respects the conditions of the नाटक apply to it. The definitions of नाटक, नायक and त्रोटक are respectively as follows, given in *Sahityadarpana*.

नाटकं ख्यातवृत्तं स्यात्पञ्चसंधिसमन्वितम् ।

विलासद्वयादिगुणवयुक्तं नानाविभूतिभिः ॥

सुखदुःखसमुद्भूतिनानारसनिरन्तरम् ।

पञ्चाधिका दशपरास्तत्राङ्काः परिकीर्तिताः ॥ १ ॥

प्रख्यातवंशो राजर्षिर्धोरोदात्तः प्रतापवान् ।

दिव्योथ दिव्यादिव्योवा गुणवान्नायकोमतः ॥ २ ॥

सप्ताष्टनवपञ्चाङ्कं दिव्यमानुषसंश्रयम् ।

श्रोतकं नामतत्प्राहुः प्रत्यङ्कं सविदूषकम् ॥ ३ ॥

असंमूढैः is equal to कर्तव्यदक्षैः

आर्यमिश्रान्—An आर्य is variably defined as one who acts duteously and is well behaved, and possesses qualities such as good family, good disposition &c.; or as one who is gone far away from faults of vulgarity or folly. मिश्र means 'revered' or 'honored' and is a term of respect and always takes the plural form.

प्रणयिषु may mean 'towards us, your friends,' where प्रणय means प्रीति love; or towards us your humble servants, where प्रणय means humble request.

सद्वस्तुपुरुष &c.—सत् needs be construed with पुरुष, the renowned hero of the plot, since the शोभनत्व of the वस्तु has yet to be established, as also that of the poet, though from the fact that he is mentioned by his name, it may be supposed that he had gained some notoriety already.

नेपथ्ये—There are five ways of indicating such events as form the links of a united episode. They are विष्कम्भ, चूलिका, अंकास्य, अंकावतार, प्रवेशक. The चूलिका among them consists in the indication of an occurrence by characters seated behind the curtain, as the following speech indicates the kidnapping of उर्वशी by a demon, while she was coming from the house of कुबेर.

कुररी is a very timid bird, apt to run away sending shrill cries into the air, and inhabiting the parts near the rivers and tanks. It is called, in Marathi, टिटवी.

P. 3. **नरसखस्य मुनेः** is equivalent to नारायणस्य, who is the friend of Nara. Nara and Narayana, the two old Rishis, were, in mythology and epic poetry, identified with Arjuna and Krishna respectively. In some places they are called देवौ, पूर्वदेवौ,

ऋषी, or ऋषिसत्तमा. While they were practising very austere penance on the Himalaya, they aroused the fear of Indra, who sent down several damsels to disturb their austerities. But Narayana put all of them to shame by creating a nymph called Urvashi from a flower placed on his thigh, who excelled them all in beauty. (A reference is made to this hereafter.) There are two hymns in the Rig-Veda attributed to Nara and the famous Purusha-Sukta is attributed to a Rishi Narayan. Whether the Nara and Narayana of the Rig-Veda are identical with that couple of the recent times it is not easy to say. Sometimes Narayana is represented as god and Nara as the wisest of men. It is contended that नरसखस्य मुनेः cannot signify Krishna or Vishnu, but signifies महामुनिनारायण; that is, Vishnu is denied as the father of Urvashi who is mentioned in Harivamsha also as the offspring of the thigh of Narayana though the poet seems to identify them; from the epithet पितुः पदं मध्यम (Act I. P. 19) given him later on.

नरसखः—राजन्, सखि, अहन्, are changed into राज, सख, and अह at the end of a Tatpurusha compound.

सुरखी means a divine woman, a goddess and not the wife of god.

कैलासनाथ means really Shiva but may be regarded to mean Kuber also, as his capital Alaka is supposed to be situated on mount Kailas.

शरणं means refuge and hence also that which gives refuge.

प्रस्तावना—The introductory part of a drama, wherein is contained the dialogue between the Nati, Vidushaka, or Pariparshwaka and the Sutradhar, in which the speakers throw out hints of some incidents which are to come off. This प्रस्तावना or आमुख is of five kinds:—उद्घातक, कथोद्घात, प्रयोगातिशय, प्रवर्तक, and अवगलित. The present Prastavana is of the प्रयोगातिशय kind, as in it, the Sutradhar has exceeded the limits of his own part by playing another, by which new parts having been introduced have appeared] on the stage. भावप्रकाश defines it thus:—

नदीविदूषको वापि पारिपार्श्वक एव वा ।

सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥

चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।

आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥

The five kinds of Prastavana are given in साहित्यदर्पण thus :—

उद्धातकः कथोद्धातः प्रयोगातिशयस्तथा ।

प्रवर्तकावगलिते पञ्च प्रस्तावनाभिदः ॥

The प्रयोगातिशय kind is defined in the same work as follows :—

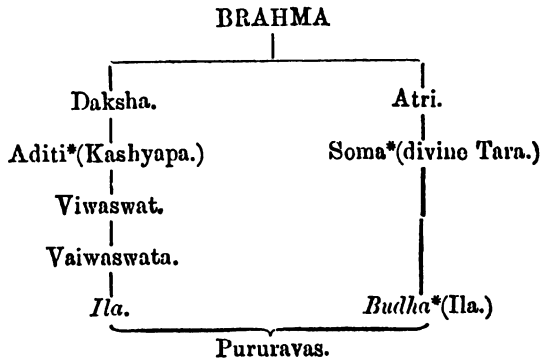
यदि प्रयोग एकस्मिन्प्रयोगोऽन्यः प्रयुज्यते ।

तेन पात्रप्रवेशश्चत्प्रयोगातिशयस्तदा ॥

अपटीक्षेपेण means जवानिकापसारेण. Whenever an actor comes to the stage, without his entry being previously intimated in one way or another, he is said to enter by shoving aside the curtain, as it is the rule in the dramatic art that no actor should enter the stage un-introduced.

सूर्योपस्थानात् is intended to signify that the king can mount the air, while the name Pururavasa is mentioned to create confidence, in the mind of the nymphs as to his being friendly with the gods. He appears to be well-known to them by his name and prowess as they have subsequently shown.

पुरूरवस् is a king of high descent being sprung by the side of his mother *Ila* from the Sun, and by the side of his father *Budha* from the Moon, being the grandson of the latter and great-grand-son of the former. His origin is ultimately derived from *Brahma* thus :—



This holy Budha was given by gods the power of Planetary

powers. Pururavas is thus a *Divya* person according to the definition of त्रोटक. He performed a hundred *ashvamedhas*.

P. 4. अपराद्धम्-अपराधः कृतः. The syntactical construction of this word is worth marking.

तवोविसेसपरिसङ्किदस्स- It is a very common belief that Indra becomes jealous of any one who performs severe austerities and that, in fright and jealousy, he sends down some fascinating celestial damsel to interfere with the man's austerities, so that he is hurled down from the level he wanted to attain, and his hope of usurping the throne of Indra is shattered. It is also a belief that whoever performs a hundred sacrifices attains the *Indrapada*. "This belief," says Pandit, "arose from a misunderstanding of the epithet *Shutakratu*, which is frequently applied to Indra in the Vedas. Though it only means 'possessed of a hundred wisdoms,' it was in post-Vedic times, owing to the word *Kratu* having come to signify a 'sacrifice,' misinterpreted to mean, 'one who has performed a hundred sacrifices' and the myth of Indra having performed them was invented."

प्रत्यादेशः-प्रत्यादिशति इति. One that orders back the rest and thus stands in the foreground *i. e.* one that out-shines the rest.

श्रियः-Lakshmi, the wife of Vishnu, and the goddess of beauty and prosperity.

हिरण्यपुर is a town of the Asuras. The seizing of Urvashi in the path in the sky by the demon, is based, according to Wilson, on the belief that the residence of the demons is in the sky and not on the earth. The word *Hiranyapura*, however, brings to the mind the three travelling cities of Asuras, which were in the end destroyed by Shiva, who is called पुराराति or त्रिपुरारि.

चित्रलेखाद्वितीया-After this is read by some अर्धपथं एव. All the best MSS. omit this reading, and Katavema does not notice it at all. This by itself is a ground for the rejection of it. The word जेव offers to some a difficulty and अर्धपथ alone, in their opinion, is sufficient to give a general information as to the spot of violence. But एव can be defended because it gives the sense

'just when we were half way, ' and thus the place is more accurately defined. The reading may be however objected to on the ground that अध्वपथं is acc. and as such is not easily construable.

बन्दिग्राहं गृहीता—The form बन्दिग्राहं is got by compounding the word बन्दि with the णमुलन्त form of ग्राह् by the Sutra of *Panini* उपमाने कर्मणिच (III. 4. 45.), which means that the णमुल् termination (*i.e.* अम् used to give the sense of त्वा) is added to a root when the action signified by the root is a ground of comparison, and the form thus got is compounded with the standard of comparison, which is either an object or subject of the action. The dissolution of the word बन्दिग्राहं then stands as: बंदिनं इव गृहीत्वा इति. Here बन्दिन्, the उपमान, is an object. Other examples: धूर्तनिधायं निहितं जलं (धूर्तमिव सुरक्षितमित्यर्थः) —अजकनाशं नष्टः (अजक इव नष्ट इत्यर्थः)

अपि ज्ञायते—परिज्ञायते is the reading of the Calcutta & European editions. अयि is the substitute for अपि in some editions.

पूर्वोत्तरेण—पूर्वस्या उत्तरस्याश्च मध्यवर्ती दिग्भागः पूर्वोत्तरस्तेन, or by the addition of termination एनम् to पूर्वोत्तरा. The reason why केशि may have gone to the North-East is probably that his city Hiranyapura was situated in that direction, and consequently while going to the East from the North, they chanced to meet the demon on the way. ऐशानी दिक् the North-east, the direction guarded by ईशान or ईश्वर.

P. 5. **सोमादेकान्तरस्य**—This is explained by the genealogical tree given on page viii. There is another reading सोमवंससंभवस्स meaning 'born in the lunar race.' The reading in the text means 'he, who is one degree removed from the moon' *i. e.* who is the son of the moon's son. Mark the abl. is in construction with अन्तर, a member of the Bah. compound एकान्तर which does not hold elsewhere. सोम originally meant the drink offered to gods by worshippers. It then came to be applied to the moon. (*Vide* Pandit's *Raghu*. II, 73, note.)

हेमकूट means the golden-peaked mountain; one of the ranges of mountains which divide the known continent into nine *Varshas* (वर्षपर्वत); it is generally supposed to be situated to the North of the Himalayas—or between the Meru and the Himalaya—forming with it the boundaries of the *Kimpurusha-Varsha* or the abode of the *Kinnaras*.

आयुष्मान्—This is the mode of address by an elderly and respected person to a young man in high authority. The charioteer, like the *Kanchuki*, was a respected person, and both were elderly persons as is generally the case in all royal house-holds. From the fact that a charioteer's profession was held in respect, it will rather be a doubtful conclusion to draw that the roads then were the worst.

वैनतेय is the son of विनता and is known as गरुड. The demon is said to be मधोनः अपकरिणं, because he had carried away a woman who was Indra's favourite; from the king's using this expression, it is not to be supposed, as some do, that he counted upon Indra for help.

Instead of रेणुवदमी some editions choose रेणुपदवीं. Then the line may be rendered as "these clouds being pulverised in the front of my chariot pursue the dust path." That is, the clouds, though hard, become pounded and roll about like the dust in front of my carriage. Or, it may mean: "Just as the dust, struck off the ground by the hoofs of the horses, though propelled forward by the breeze, is still left behind by the chariot driving swiftly, so was the case with the clouds." Wilson translates: "Like volleyed dust the scattering clouds divide before the car,"—a sense easily intelligible but not easy to derive from the words of the line. Pandit objects to रेणुपदवीं either in the sense of रेणुस्थिति, which owing to the occurrence of चूर्णीभवन्तः would be tautology, or in the sense of रेणुमार्ग, because the path of the dust may be in any or all directions, while the poet does not signify the particular one; and because there could be no रेणुपदवी as such, since the chariot is passing through the sky. This appears however as not a very sound objection as to the imagi-

nation of Kalidas, the path of the dust raised by a fast-driving chariot is quite determinate, it being driven behind by the breeze (वेगानिल); and रेणुमार्गे गच्छति does not necessarily require dust as such being present in the sky. It may simply mean, the pulverised clouds follow the path that is followed by the dust on the earth. But even thus रेणुपदवीं is hardly to be understood as any thing more or less than रेणुवत् and therefore रेणुवत् between these two is a better variant.

The picture drawn in this fourth verse is a just and picturesque description of the fact ; a similar portrait, but less picturesque and just, according to Wilson, occurs in the first Act of *Shakuntala*: मुक्तेषु रश्मिषु &c or यदालोकेसूक्ष्मं &c.

P. 6. आयामवत्-आयामित means extended, long, literally possessed of length.

चामर-The white busy tail of the Tibet cow used as a streamer on the horses' head; it may be said to resemble the plume of the war horse of chivalry.

यष्टयग्रे-यन्मध्ये adopted by some as its substitute offers considerable difficulty of context and syntax. If यत् be taken to refer to रथ, there does not appear any propriety in specifying the position of the flag-post which cannot be outside of the chariot; again while the first च may indicate the concluding co-ordinate sentence, the second may be without any connection; or according to some यन्मध्ये may be separated into यन् and मध्ये, यन् meaning गच्छन्. This also appears strained and again मध्ये प्रान्ते च गच्छन् is hardly intelligible. Again, यत् may be taken as 'since' and then मध्येच प्रान्ते च would express that the flag was fully stretched. This is certainly intelligible, yet the propriety of the use of यत् (since) in the fourth line of the verse over again may be questioned. यष्टयग्रे, therefore, appears to be a better reading.

हला-A woman of rank generally addresses her female friend as हला, a low female character as हण्डे and her female attendant हञ्जे.-हण्डे हञ्जे हलावहानि नीचां चेटीं सखीं प्रति.-इत्यमरः ।

अवतरणं is a better variant, as the nymphs were coming to Hemakuta from the sky ; compare verse 13 on P. 14. We have therefore adopted it in preference to **अधिरोहणम्** which means ascending from the earth, which, under the circumstances, is impossible.

अपि नाम is as much a question as **अपि** with the difference that the former, in addition, expresses a wish on the part of the speaker that it should happen.

राजर्षि means a saint-like prince, a person of the Kshatriya caste who by his pious life and austere devotion comes to be regarded as a sage or a Rishi *e. g.* Pururavas, Janaka, Vishwamitra. There are three orders of sages, (1) **राजर्षि** as Janaka, (2) **ब्रह्मर्षि** as Vasistha and (3) **देवर्षि** as Narada.

उपस्थितसंपरायः &c. Every hero of the dramatic literature is not given the honour of helping the mighty Indra in his wars with the demons. Dushyanta is another instance like Pururavas.

P. 7. **समाश्वसित-श्वस्** with **सम्** and **आ** means to breathe freely, revive, take courage.

उच्चलितहरिणकेतनो—The playing of the banner is a token of success. The chariot is given by the moon and so the flag bearing the blazon of a deer is compatible with the old notion that the spots on the moon represent a deer. Moreover the device, it is urged by some with questionable accuracy, also imports that the chariot or rather the horses of the chariot are as fleet as a deer which, when in its full course, scarcely seems to touch the ground. Moreover the blazon of the deer on the flag appears to be a significant sign of the king's being born of the lunar race.

त्रिलोकरक्षी—The king ascribes the vanishing of the danger to the power of the Thunderer out of modesty.

चक्षुः ought to be dual but is used in the singular; cf. **चामर** above which ought to be dual also.

P. 8. **उच्छ्वसितमात्रजीविता** is the reading adopted, the idea of **संभावित** in other readings being understood, and there

fore its being more poetic and less periphrastic. उच्छ्वसित is hard breathing.

परित्रस्ता-परि strengthens the sense.

कुसुमसमबन्धनं means the stalk of which is as tender as that of a flower. Her heart is likely to throb with the slightest fear just as a tender flower quakes with the smallest breeze.

हरिचंदन is a yellow pigment used for cooling the parts of the body. It is one of the five heavenly trees. In the place of पश्य हरिचंदनेन, there is a reading सिचयान्तेन कथं चित्. The apolo-
gists of this reading object to the reading in the text on the ground, that it is difficult to see how the low part between the breasts and its pigment could be seen by the king. The swoon, however, may be an answer to this objection.

अनप्सरेव &c is the cause why she beseeches her to come to life.

प्रकृतिमापद् is to regain consciousness.

P. 9. मुक्तकल्पा—मुक्ताया ईषन्न्यूना i. e. almost relieved.

प्रसादं गृण्हती is to be construed with रात्रिः, आर्विः, गङ्गा &c. The poet means to say, that Urvashi is slowly regaining clear-
ness of the senses, like the night which, shrouded in darkness as it is, is slowly brightening by the rising moon, like the flame which is peeping out of the smoke, and like the stream of the Ganges, which, though first rendered turbid by the embankment having yielded, is slowly becoming clear.

त्रिदश may mean thrice ten gods, though they are said to number thirty-three in the Rig-Veda; or it may mean having a triple existence; or it may mean those who always are in the third viz. the youthful condition.

Some editions insert after हताशाः “ आपन्नानुकंपिना महाराजेन;” but this is bad, as then the following query of Urvashi will be nugatory.

प्रभावदर्शिना &c.—This question is intended to skilfully introduce the king to Urvashi; moreover the question is right as she is not expected to conceive any other than the great Indra as her liberator. Again she only guesses that it must be Indra as

he is a "seer through supernatural power." This expression is rendered by some as 'one manifesting prowess', but the rendering is not satisfactory.

उपकृतं—Surely Urvashi owed a debt of thanks to the demons, as, but for their violence the present liberator could not have been met. This and the following utterance of the king concerning her beauty, arise from and are expressive of a mutual desire aroused in their minds on seeing each other. And this is the first condition of a complete evolution of love. There are ten conditions through which love is said to progress. They are these:—(1) Desire; (2) Contemplation; (3) Remembrance; (4) Relation of virtues (5) Dejection; (6) Random talk; (7) Loss of the senses; (8) Fever; (9) Dulness; (10) Death. Or they are thus enumerated; (1) Love by sight; (2) Attention of the mind; (3) Contemplation; (4) Loss of sleep; (5) Emaciation; (6) Insensibility to pleasures; (7) Loss of the feeling of shame; (8) Intoxication; (9) Swoon; (10) Remembrance. In this mutual desire lies the seed or the essence which is called the बीज of the play. There are five अर्थप्रकृती or the leading sources or occasions of the grand object in a drama. These are बीज, बिन्दु, पताका, प्रकरी, and कार्य.

P. 10. **अस्याः &c.**—The three queries respectively suggest the utmost height of beauty, the fascinating grace and the extreme delicacy of the heroine's person. If the attributes in the first couplet are, in the king's imagination, the aptest for a creation, such as Urvashi is, the second couplet contains attributes which bespeak utter incapability of producing such a form. Therefore naturally enough the attributes are mutually extinguishing. Thus वेदाभ्यासजड *i. e.* मंद or मलिन is opposed to चन्द्रवत्कांतप्रभः; विषयव्यावृत्तकौतूहलः is opposed to शृंगारैकरसो मदनः; पुराणः is opposed to the fresh and tender spring.

वेदाभ्यासजडः &c.—These epithets are made the basis of an argument, that the king spoke contemptuously of the sage and Brahmins similarly engaged in the study of the Veda, so far as the appreciation of beauty or the average keenness of intelligence was concerned; and that "in the time of Kalidas the study

of the Veda was not regarded edifying to the mind or the body." But it should be borne in mind that the Vedas are even now and were much more then considered as final authority on matters about creation, god &c., and as the fountain source of our philosophy ; moreover the very sage, who is thought incapable of a conception of such beauty did actually create a supernatural beauty. It is also not known that the *Vedavadis* and the *Vedantists* as a rule came under a public odium on the ground of loss of æsthetic sense on their part.

विषय is an object of sense, a pleasure of the sense, a worldly object. These objects are five in number, viz., रूप, रस, गन्ध, स्पर्श, and शब्द, corresponding to the five senses-eye, tongue, nose, skin and ear.

मुनिः—Some render this word as Brahma on the supposition that Narayana could not be a creator ; that does not seem to be right, as Urvashi is described as being brought forth by Narayana from his thigh.

अभयदायी is what is called a हेतुगर्भ adjective. Chitrlekha is either to be understood to have heard the king cry aloud his help to the affrighted friends, or presume a promise of help to them from his general disposition to afford protection from fear.

यदृच्छया means accidentally.

अवन्ध्य or अवन्ध्य means not barren, not fruitless. Until the eyes have not seen the best sight, they are to be said not to have accomplished their purpose. In the general statement, that any body who may chance to see you once may grow anxious by your absence, he has discovered his own anxiety on her account; and here is laid the first condition, called 'आरंभ' the 'beginning.' The union of the बीज and the आरंभ is termed the मुखसंधि, the first of the five *Sandhis* in the play. The five conditions (अवस्था), of which आरंभ is the first, are आरंभ, यत्न, प्राप्त्याज्ञा, नियतासि, and फल-गम. The five अर्थप्रकृति are already given. Each one अवस्था, being united with each अर्थप्रकृति, in order, there arise the various *sandhis*, which are मुख, प्रतिमुख, गर्भ, विमर्श, & उपसंहृति or निर्वाण.

P. 11. **चंद्रादमृतम्**—This refers to the notion that from the moon streams out ambrosia, which has possibly for its origin the cooling rays she emits or the identification of her with Soma which was the favourite drink, the ambrosia, of the gods.

अतएव is the sequel to **महति विषादे वर्तते**.

उपप्लव is distress, and hence the eclipse, because of the latter being considered as distress darkening the Moon.

The four speeches beginning with **हला पेख** indicate how **Urvashi** has unconsciously betrayed herself.

P. 12. **चित्रलेखाद्वितीयाम्** implies that the moon is accompanied by **चित्रा** also. The combination of *Chitra* and *Vishakha* with the Moon serves some purpose. The *Chitra* and *Vishakha* are constellations which, when shining brightly, appear near the moon when the sky is bright.

P. 13. **रथसंक्षोभ** means unsteady rolling of the chariot on uneven ground.

रथोपम is to be understood as **रथाङ्गोपम** where **रथाङ्ग** means **चक्र**, thus giving rise to the sense of roundness of the hip. **रथाञ्चित श्रोण्याः** is another reading where **अञ्चित श्रोण्याः** means round middled.

अङ्कुरितं मनसिजेनेव is an **उत्प्रेक्षा** on **सरोमविक्रियम्**.

सत्रीडम्—She blushes because her shoulder has touched his through the said jolting.

आर्तवश्रीः is the vernal beauty. The comparison is intended to bring out the fact that these friends, who were distressed by the loss of **Urvashi**, will be rejoiced and will look as fresh as the creepers, which were first denuded of their vigour and life by the dropping of the leaves, look fresh and blooming by the new blossoms and leaves sprouting out in the Spring.

दिष्ट्या indicates joy, and may be translated 'joy to the king.'

P. 14. कल्प is made up of 1000 *Yugas* or 432 million mortal years, and is a day of Brahma, and measures the duration of the world. It is a hyperbole to wish one so long a life.

पूर्वस्यां दिशि &c.—Because the god's residence is in that direction.

चामीकर is gold or silver. अङ्गद is an ornament of the arm.

अहो expresses surprise.

चित्ररथः is the name of the king of Gandharvas. In later mythology the Gandharvas are the husbands and protectors of the *Upsarasas*. And hence it is probably that Chitraratha was commissioned by Indra to rescue the nymphs. The Gandharvas are also the guards of heavens: they are also the charioteers in the courts of Shiva, Indra and Kuber.

P. 15. विक्रममहिम्ना-विक्रम means exploit; but it appears that the word is specially used to convey a compliment to Vikramaditya, the patron of Kalidas, before whom it may be supposed that the play was performed. The word occurs also below in that sense.

हस्तौ स्पृशतः—From this it appears that there prevailed the practice of greeting friends by the shaking of hands. In *Bhagavata* another instance is found of that form of greeting.

चारणेभ्यः—*Charanas* are wandering bards whose profession it is to sing eulogistic songs.

उदाहरण is a composition containing a panegyric. उदाह्रियतेऽस्मिन्नित्यधिकरेण ल्युट्.

मरुत्वते—Indra is called so because he is accompanied by certain gods of this name, the gods of storm. These gods are said to aid him in achieving exploits. Now मरुत् means any god.

ननु—Originally a combination of न and नु, but now used as one word and is a particle. It implies a question; it is used as a vocative 'O.' It is used as a corrective 'why'; it is used as a propitiatory expression 'be pleased;' [it heads an objection in a discussion; it means 'indeed.'

पक्ष्याः—Those on a certain side; allies.

P. 16. अभिसर्पि means प्रसरणशीलः

‡ भिनत्ति breaks into two or puts to flight. दिनस्ति is the reading in some editions.

The second couplet of the 15th verse illustrates the idea in the first.

अनुत्सेकः &c.—This is probably meant to convey another compliment to Vikramaditya, the patron of the poet, according to the popular opinion.

अप्सरसः—There are thirty-five millions of these nymphs but only 1060 are the principal. Of these however Urvashi, Menaka, Rambha, Tilottama, and Alambusha are the subject of Pauranic or poetic narration. They arose from the waters (अद्भ्यः सरन्ति उद्गच्छन्ति). In this respect they may be likened to the goddess Aphrodite, which name is referred to *Aphros* i.e. foam or spray.

वयस्य— is the reading of almost all the Mss. महाराज is another which more befits Chitrlekha addressing a majestic person like the king.

P. 17. गम्यतां पुनर्दर्शनाय — Simple गम्यतां is not a polished form of addressing a departing fellow, just as the Marathi जा, the etiquette requiring या. The expression in the text, therefore, containing a hope for another visit may be taken to be a mere formality.

एकावली is a long gold or pearl necklace, reaching the feet. It is naturally very delicate. It is also a term expressing a figure of speech illustrated in the following verse :—

पुराणि यस्यां सवराङ्गनानि । वराङ्गनारूपपरिष्कृताङ्गयः ।

रूपं समुन्मीलितसद्विलासं । अन्नं विलासाः कुसुमायुधस्य ॥

दृढं &c.—Chitrlekha's speech is a cunning disclosure of her friend's mind. So Urvashi's speech binds her over to her promise. It appears that both have understood each other very well.

P. 18. क्षणविघ्नम्—The way of obstructing this separation even though for a minute is a common trick used by poets to protract the meeting.

अपाङ्गनेत्रा—अपाङ्ग, dissolved as अपगतं अंगं यस्य, means 'maimed'; it is also अपाङ्गति तिर्यक् चलति (नेत्रं) यत्र, the angle of the eye; or it means also cupid from the former dissolution, as Love is supposed to be without body. It means,

therefore 'whose eyes are looking askance,' or 'whose eyes are inspired by love.' Ranganatha takes परिवृत्तार्धमुखी as the first adjective and अपांगनेत्रा as the second, as this latter, he says, is due to the half-averted face.

दैत्यान् means the demon Koshi and those of his followers who assisted him in his disgraceful act.

लवणाम्बुराशौ means salt-sea, as distinguished from the supposed seas of milk, honey, &c.

वायव्यमस्त्रम्—It is a missile sent off with an incantation addressed to the God *Vayu*. Thus there were सूर्यास्त्र, मेघास्त्र, वर्षास्त्र, सर्पास्त्र, and many others, which had their particular purpose to serve and were of ascending strength. The purpose probably served by the wind-missile is easy to conjecture. How far the existence of such weapons is a story or a fact, it is difficult to pronounce an opinion upon.

शरधि-शरा धीयन्ते यस्मिन्—where धीयन्ते (A 4.) is from धी to contain, hold; it may be perhaps the passive of धी to put (3rd Conj.)

श्वस्र means a hole, chasm.

P. 19. शरीरात् मनः कर्षति—depicts the king's eagerness; it has been considered by some as anticipating the knowledge of the queen further on. Such an anticipation of the central point of a future act is termed अङ्कावतारः.

पितुः पदं मध्यमं—A periphrasis for आकाशं. Urvashi's father was Narayana Muni. This Narayana is identified with Vishnu. Vishnu, originally a name of the Sun-God, was given all the epithets of the Sun when he came to be considered a separate deity; thus the traversing of the middle region, as the sky is called, was ascribed to Vishnu, as also the title त्रिविक्रम, the attributes describing the sun.

A नायक i. e. hero is mainly of four kinds—धीरोदात्त (e. g. राम), धीरोद्धत (e. g. रावण or परशुराम), धीरललित (e. g. वत्सराज), धीर-प्रशान्त (e. g. धर्मराज), and a नायिका—heroine—is either स्वा or स्वीया, अन्या or परकीया, or साधारणस्त्री. The present hero is धीरोदात्त possessing all the qualities requisite for such a person and his union with a साधारणस्त्री like उर्वशी is justifiable only because of her celestial character, since such union is allowed by persons of authority in this matter.

ACT II.

P. 20. **विदूषक** is a funny person, a prattler, a merry friend of the king, one with free access to the harem, a witty fellow. Vidushaka is one of the lower dramatic persons. He is always introduced to typify a sycophant of the king, and a deteriorated Brahmana. He speaks the Prakrit dialect *Prachi*

The hero and principal female parts speak *Shaurseni*; attendants on royal persons speak *Magadhi*; Rajputs, traders and servants speak *Ardha* or mixed *Magadhi*; the Vidushaka speaks *Prachi* or the eastern dialect; rogues use *Avantika* or the language of Ougein; *Bahlika* is spoken by the people of North; *Dravida* by the people on the Coromandel coast; *Paishachi* is the dialect of Goblins.

ही ही भो: is an exclamation of joy.

स्फुटमानः—This is intended to create laughter and to assure people that conscious as he is of his failing, and attempt as he may to the utmost to guard against it, he will let the cat out of the bag, quite unconsciously.

कार्यासन (Lit.) means a seat where business is carried on; a council chamber.

विमानोत्सङ्गपरिसरे—For this **विमानप्रतिच्छन्दपरिसरे** is another reading. **विमान** is a seven storied palace, but here the whole word **विमानप्रतिच्छन्द** should be regarded as the proper name of the place like **विमानोत्सङ्ग** given in the text. Compare **मेघप्रतिच्छन्दप्रासादः**—*Shak.* Act vi.

परिक्रम्य—The Vidushaka has to walk round about there as the space is limited. Spectators are to imagine that he reached the place of the palace.

देवी is the term in which a crowned queen is addressed.

आर्यपुत्र means the son of my आर्य, the father-in-law. It also is simply a term of respect in which a lady generally addresses her husband.

शून्यहृदयः—His mind is only distracted from his usual duties, being centered in some other object. It is not totally vacant.

उत्कण्ठा is a remembrance or an anxiety arising from love, &c. Its consequent effects are perspiration, listlessness, discordant speech, contemplation with a hand or a knee supporting the head, a dream of enjoyment, &c.

P. 21. **ब्रह्मबन्धुः** is a term of contempt addressed to him, because of his being a deteriorated Brahman.

अतिसंधेयः means should be fathomed or tricked out.

किमपि does not mean somewhat, but 'owing to some cause.' After this word some editions insert **मन्तयन्तो** meaning in contemplation of something. But the word does not occur in any of the best Mss.

तं राभरहस्सं—In this Prakrit तं of the neuter gender is said to rest the direct origin of the Marathi neuter तें and of the more akin Konkani word तं as in तं पाणी for तें पाणी. It is also pointed out that this तं is not derived from the pronoun तत्.

संगीतव्यापार—From this it is to be understood that the maid is not a mere runner maid but a student of music and dancing.

P. 22. **आज्ञापयति**—The question really is 'what does her majesty say'. But even a message of a person in high rank is spoken of as a command. In even ordinary talk हुकूम, आज्ञा, or अर्ज are commonly used without their real significance.

The following speech of Nipunika, as also the next one, are her own inventions intended to put Vidushaka off his guard that he may betray the secret.

जिह्वायन्त्रणेन &c. shows how intensely unbearable that restraint on his tongue has become to him.

P. 23. उन्मादितः—This उन्माद is said to be caused by love, grief or terror.

विनोदविमुखः—अशितव्यविमुखं is another reading, meaning 'indifferent to eating.'

तावत्—'First' or 'with all my might.'

In the Vidushaka's speech in the end, another reading is read which runs thus: णिउणिए विण्णवेहि मम वअणेण कसिराअ दुहिदरं । परिसन्तोद्धि इमाए मिअतिष्णाए पिअवअस्स णिवत्तावेदुं । जदि भोदीय मुहकमलं पेखिखसदि तदो णिअतिस्सदित्ति: "Request her Majesty... that I am tired of bringing him back from his chase of the mirage. I hope that he will turn away from it himself when he comes to see her lotus-like face." Filled with conceit owing to the request of the queen, the Vidushaka makes this flattering speech apparently in all seriousness which serves but to create some laughter.

वैतालिक (विविधस्तालस्तेन व्यवहरति ठक्) is a bard—one who knows the numerous beats—a poetical warder who announces the different periods of day and night in metrical lines, occasionally interspersed with references to any incidental occurrence or with some general remarks. He here announces the sixth part of the day, in which alone the king is to follow his own inclination. According to Chanakya, the celebrated political minister of Chandragupta and the authority on Niti or the institutes of Government, the day and night were each divided into eight portions, each of them three and a-half *Ghatikas* or an hour and a-half and that the king had some business or another to transact at all those hours, excepting the sixth division of the day from 1-30 p. m. to 3 p. m. in which he was his master, and the fourth and the fifth division of the night wherein he slept. It appears from this that the regal honor in those times was by no means so enviable or free from cares.

जयतु means 'may be victorious' (Lit.).

आलोकान्तात्—Up to the end of the kingdom or the universe. In the case of the king, by his strong government &c., in the case of the sun, by his splendour. This expression has been rendered by some **दर्शनमात्रात्**, by the very sight, the darkness is dispelled, in the case of the sun because he is a god, and in the case of the king, because he is righteous and holy. It is said that fire, king, a wise mendicant, and the ocean purify a person by the very sight.

तमोवृत्तिः means literally darkness and figuratively bad tendencies of subjects.

प्रजा—means subjects and denizens of this world.

P. 24. तिष्ठति—It is written in the Puranas, that the Sun rests for a-while when he comes to the zenith.

प्रवेशकः—When something has to be said, which cannot be so said in an act, without spoiling the sentiment, it is introduced in a small scene, placed between two acts and in which inferior characters are made to act who in their speeches also refer to what has preceded and indicate what is to follow and also speak what cannot be embodied in the play. This scene is therefore never placed at the beginning of the first act or the end of the last act. It is defined thus:—

यजीवैः केवलं पाञ्चैर्भाविभूतार्थसूचयन्
अङ्कयोरुभयोर्मध्ये स विज्ञेयः प्रवेशकः ॥

सुधाकरः.

Here may be said to commence the **प्रतिमुख Sundhi** which results from the combination of **विन्दु**, the **अर्थप्रकृति**, and **प्रयत्न**, the **अवस्था**. **विान** is the source of the principal object and **विन्दु** is the source of an intermediate object which supplies an important element in the development of the plot. **प्रयत्न** is an effort to attain an object whose accomplishment cannot be gauged.

तपस्विनी means poor; he thus commiserates the queen.

P. 26. पञ्चविधस्याभ्यवहारस्य—The five varieties are भक्ष्य, भोज्य, लेह्य, चोष्य, and पेय.

विनोदयितुम्—Here it means 'to dissipate' but below to 'divert.'

शक्या उत्कंठा विनोदयितुम्—Here the other readings are शक्यं बलवती उत्कंठा विनोदयितुम् and शक्यं उत्कंठा विनोदयितुम्. In the reading of our text, the construction is quite regular, शक्या agreeing with उत्कंठा and उत्कंठा being the object of विनोदयितुं, which is here used in the passive sense and therefore the object is put in the nom. case. It should be marked that the infinitives have the same form for the active as well as the passive, and it is a question of context and construction what is meant in a particular place. The first of the variants given above will require विनोदयितुं to be understood actively, as its object उत्कंठा is in the acc. case; and शक्यं will have to be understood as agreeing with विनोदयितुं. This is not a grammatically accurate construction as the infinitives have the sense of the dative and not of the nominative. This however appears to be the construction which Kalidasa very often uses. cf. विषदृक्षोपि संवर्धय स्वयं च्छेत्तुपसांप्रतं, (Kumarasambhavat and शक्यं... अविरलमालिङ्गितुं पवनः (Shakuntala). Here in the first असंप्रतं has necessarily to be construed with छेत्तुं. The second variant has उत्कंठा in the nom. and consequently विनोदयितुं shall have to be understood as used passively; and शक्यं being in the neu. gen., appears to be construed with this विनोदयितुं, irregular though the construction may be. The construction in the passage above quoted from the other works of Kalidasa is exactly similar. There is however another view taken of this construction. It is said to be supported by a प्रयोग of महाभाष्यकार, namely शक्यं च श्रमांसादिभिरपि क्षुत्प्रतिहन्तुम् and in this प्रयोग the word शक्यं is supposed to be construed with क्षुत् though there is no agreement in gender, on the authority of a Sutra by Vamana, viz. शक्याभिरिति रूपं विलिङ्ग्य च न स्यापि कर्माभिधायं सामान्योपक्रमात्. This means that the form शक्यं may be also construed with a word differing in gender and number if it expresses the object of the action, the word शक्यं being

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ननु—Originally a combination of न and नु, but now used as one word and is a particle. It implies a question; it is used as a vocative 'O.' It is used as a corrective 'why'; it is used as a propitiatory expression 'be pleased;' [it heads an objection in a discussion; it means 'indeed.'

पक्ष्याः—Those on a certain side; allies.

a blend of white, yellow and black colours, has a crest on the head of the bow-and-arrow shape. This crest is supposed to prevent it from bending down its head to enable it to drink water on the ground. The village mythology ascribes this crest to a punishment to it for its having in former life prevented its daughter-in-law from drinking water for some trivial mistake. The myth runs, that this bird, a mother-in-law in former life, saw her daughter-in-law drinking water against her orders, from a pitcher of water taken to the shed to water animals from, and struck her on the head with the pitcher; she instantly died and cursed her mother-in-law to perpetual thirst. The mother-in-law was instantly transformed into a bird, and the pitcher into a crest, which prevents the bird now from quenching its thirst by stooping down its head. Thus the bird has perforce to drink of the rain-drops only. The *Chataka* has a shrill, but not an unpleasant note to be heard in the rainy season and resembling 'O rain, O rain!'

विविक्कादृते—In this place विविधशिथिरोपचारात् is read by some.

प्रमदवन is a pleasure garden attached to the palace where the ladies of the harem may divert themselves undisturbed by strangers, to whom it is therefore almost a forbidden ground.

का गतिः—He is sorry, because he cannot now keep the promise he gave to the queen that he will wean the king away from his chase.

प्रत्युद्गतो means received by advancing forward.

P. 28 निषिञ्चन् &c.—The Madhavi or the Vasanti creeper is a spring crop and the Kaundi or Maghi is the winter crop so the latter is a couple of months older than the former. The Vasanti is therefore comparable to a new sweetheart, and the Maghi to an elderly one. Ranganath compares the Madhavi with नववयोविशेषशालिनी भामिनी कनिष्ठा and Kaundi with भ्रमरविचारापी ता प्रगल्भा ज्येष्ठा—एवं सती नर्तितवती एव. Then सेह refers to the Madhavi and शाशिप्यं to the Kaundi.

P. 29. मलयवात means the breeze coming from the Malaya mountain in the South.

P. 14. कल्प is made up of 1000 *Yugas* or 432 million mortal years, and is a day of Brahma, and measures the duration of the world. It is a hyperbole to wish one so long a life.

पूर्वस्यां दिशि &c.—Because the god's residence is in that direction.

चामीकर is gold or silver. अङ्गद is an ornament of the arm.

अहो expresses surprise.

चित्ररथः is the name of the king of Gandharvas. In later mythology the Gandharvas are the husbands and protectors of the *Upsarasas*. And hence it is probably that Chitraratha was commissioned by Indra to rescue the nymphs. The Gandharvas are also the guards of heavens: they are also the charioteers in the courts of Shiva, Indra and Kuber.

P. 15. विक्रममहिम्ना-विक्रम means exploit; but it appears that the word is specially used to convey a compliment to Vikramaditya, the patron of Kalidas, before whom it may be supposed that the play was performed. The word occurs also below in that sense.

हस्तौ स्पृशतः—From this it appears that there prevailed the practice of greeting friends by the shaking of hands. In *Bhagavata* another instance is found of that form of greeting.

चारणेभ्यः—Charanas are wandering bards whose profession it is to sing eulogistic songs.

उदाहरण is a composition containing a panegyric. उदाह्रियतेऽस्मिन्नित्यधिकरेण ल्युट्.

मरुत्वते—Indra is called so because he is accompanied by certain gods of this name, the gods of storm. These gods are said to aid him in achieving exploits. Now मरुत् means any god.

ननु—Originally a combination of न and नु, but now used as one word and is a particle. It implies a question; it is used as a vocative 'O.' It is used as a corrective 'why'; it is used as a propitiatory expression 'be pleased;' [it heads an objection in a discussion; it means 'indeed.'

पक्ष्याः—Those on a certain side; allies.

P. 16. अभिसर्पि means प्रसरणशीलः

‡ भिनत्ति breaks into two or puts to flight. हिनास्ति is the reading in some editions.

The second couplet of the 15th verse illustrates the idea in the first.

अनुत्सेकः &c.—This is probably meant to convey another compliment to Vikramaditya, the patron of the poet, according to the popular opinion.

अप्सरसः—There are thirty-five millions of these nymphs but only 1060 are the principal. Of these however Urvashi, Menaka, Rambha, Tilottama, and Alambusha are the subject of Pauranic or poetic narration. They arose from the waters (अद्रयः सरन्ति उद्गच्छन्ति). In this respect they may be likened to the goddess Aphrodite, which name is referred to *Aphros* i.e. foam or spray.

वयस्य—is the reading of almost all the Mss. महाराज is another which more befits Chitrakha addressing a majestic person like the king.

P. 17. गम्यतां पुनर्दर्शनाय — Simple गम्यतां is not a polished form of addressing a departing fellow, just as the Marathi जा, the etiquette requiring या. The expression in the text, therefore, containing a hope for another visit may be taken to be a mere formality.

एकावली is a long gold or pearl necklace, reaching the feet. It is naturally very delicate. It is also a term expressing a figure of speech illustrated in the following verse :—

पुराणि यस्यां सवराङ्गनानि । वराङ्गनारूपपरिष्कृताङ्गयः ।

रूपं समुन्मीलितसद्विलासं । अलं विलासाः कुसुमायुधस्य ॥

दृढं &c.—Chitrakha's speech is a cunning disclosure of her friend's mind. So Urvashi's speech binds her over to her promise. It appears that both have understood each other very well.

P. 18. क्षणविघ्नम्—The way of obstructing this separation even though for a minute is a common trick used by poets to protract the meeting.

अपाङ्गनेत्रा—अपाङ्ग, dissolved as अपगतं अंगं यस्य, means 'maimed'; it is also अपाङ्गति तिर्यक् चलति (नेत्रं) यत्र, the angle of the eye; or it means also cupid from the former dissolution, as Love is supposed to be without body. It means,

अवलोकयत इवात्मानं—The city being situated on the bank of the river is reflectd into the waters of the river.

प्रतिष्ठान is an old place in ruins to be seen at Jhusi, at the confluence of the Ganges and the Jamna, opposite to the modern Allahabad.

आपन्नानुकम्पी—She seems to remember her freedom from the demon by the king.

P. 35 **प्रतीच्छति**—This remark is made either from the hopeful attitude in which the king is sitting or by way of encouragement.

तिरस्करिणी is an art by which one may remain concealed from the public gaze and may see everything oneself. This is distinct from the **शिलाबन्धनविद्या** by which one is secured from all evils.

तावत् means for a while.

P. 36. **भोः चिंतितः**—This follows the Vidushaka's last speech **एसो चिन्तोमि** &c.

मानुष्यं विडम्ब्यते—She has the supernatural powers of knowing things untold and may use it here at once rather than sit conjecturing.

विभेमि—But she is afraid to do so because perhaps the woman may happen to be another than herself.

P. 37. **हीनसत्त्वं**—Which is wicked enough to be uncharitable, or which is void of courage.

नितान्त &c.—This verse expresses his utter despair.

P. 38. **पञ्चबाण**—The five arrows of Love are described as **अरविदमशोकंचक्षूतंचनयनीलिका**, **नीलोत्पलंच** or as **सम्भोहनेन्मोहानो शोषणस्तापनस्तथा स्तम्भनश्च**.

एवं means thus neglectful and cold.

प्रभावनिर्मित—Because no natural birch-leaf was to be had then.

अपिहा is a cry of fear or woe.

P. 39. **सलु** is used in the sense of conjecture or of desire to know something or of making up the sentence.

नास्त्यगतिः—The king means to say that the Vidushaka speaks thus because he so wishes it.

अनुवाचय means reading to himself and not aloud,

नागरिकः Means 'a citizen' and hence 'clever' as opposed to **ग्राम्यः** which means a 'rustic' and hence stolid. The Vidushaka is called a नागरिक because he wishes to know the contents of the letter which a stolid rustic would not care to do.

संमार्जिता refers to neglect and coldness with which the king has charged her.

लुलित means tossed about, crushed.

P. 40. **कमलता त्रयमानैः** means rendered as thin as the stalk of lotus; or (with limbs) on which hair is standing erect,

उपस्तिवाचनं—सोध्यवाचनं in which वाचनं is said to be the corruption of उवाचनं. वाचकं is the re-sanskritised form of वाचनं; वाचन or उवाचनं is the gift given by a lady to a Brahman, when he has repeated meritorious blessings on her.

अर्थबन्ध means that (arrangement of words) in which some meaning is woven; a composition.

उदाहरणं is not a mere saying, but a song: cf. **वारणस्य जयो-
वाहरणं**.

मदिरक्षणा—One is named मदिरक्षणा whose eyes are restless, beautiful and looking sideways.

P. 41. **अत्र** means now.

समविभागा means fully according.

आर्यपुत्र means the son of my आर्य, the father-in-law. It also is simply a term of respect in which a lady generally addresses her husband.

शून्यहृदयः—His mind is only distracted from his usual duties, being centered in some other object. It is not totally vacant.

उत्कण्ठा is a remembrance or an anxiety arising from love, &c. Its consequent effects are perspiration, listlessness, discordant speech, contemplation with a hand or a knee supporting the head, a dream of enjoyment, &c.

P. 21. **ब्रह्मबन्धुः** is a term of contempt addressed to him, because of his being a deteriorated Brahman.

अतिसंघेयः means should be fathomed or tricked out.

किमपि does not mean somewhat, but 'owing to some cause.' After this word some editions insert **मन्तयन्तो** meaning in contemplation of something. But the word does not occur in any of the best Mss.

तं रायरहस्सं—In this Prakrit तं of the neuter gender is said to rest the direct origin of the Marathi neuter तें and of the more akin Konkani word तं as in तं पाणी for तें पाणी. It is also pointed out that this तं is not derived from the pronoun तत्.

संगीतव्यापार—From this it is to be understood that the maid is not a mere runner maid but a student of music and dancing.

P. 22. **आज्ञापयति**—The question really is 'what does her majesty say'. But even a message of a person in high rank is spoken of as a command. In even ordinary talk हुक्म, आज्ञा, or अर्ज are commonly used without their real significance.

The following speech of Nipunika, as also the next one, are her own inventions intended to put Vidushaka off his guard that he may betray the secret.

जिह्वायन्त्रणेन &c. shows how intensely unbearable that restraint on his tongue has become to him.

P. 23. उन्मादितः—This उन्माद is said to be caused by love, grief or terror.

विनोदविमुखः—अशितन्यविमुखं is another reading, meaning 'indifferent to eating.'

तावत्—'First' or 'with all my might.'

In the Vidushaka's speech in the end, another reading is read which runs thus: णिउणिए विण्णवेहि मम वअणेण कसिराअ दुहिदरं । परिसन्तोद्धि इमाए मिअतिष्णाए पिअवअस्स णिवत्तावेदुं । जदि भोदीय मुहकमलं पेहिखसदि तदो णिअतिस्सदित्ति: "Request her Majesty... that I am tired of bringing him back from his chase of the mirage. I hope that he will turn away from it himself when he comes to see her lotus-like face." Filled with conceit owing to the request of the queen, the Vidushaka makes this flattering speech apparently in all seriousness which serves but to create some laughter.

वैतालिक (विविधस्तालस्तेन व्यवहरति ठक्) is a bard—one who knows the numerous beats—a poetical warder who announces the different periods of day and night in metrical lines, occasionally interspersed with references to any incidental occurrence or with some general remarks. He here announces the sixth part of the day, in which alone the king is to follow his own inclination. According to Chanakya, the celebrated political minister of Chandragupta and the authority on Niti or the institutes of Government, the day and night were each divided into eight portions, each of them three and a-half *Ghatikas* or an hour and a-half and that the king had some business or another to transact at all those hours, excepting the sixth division of the day from 1-30 p. m. to 3 p. m. in which he was his master, and the fourth and the fifth division of the night wherein he slept. It appears from this that the regal honor in those times was by no means so enviable or free from cares.

together from revelling in the usual accompaniments of it, such as an embrace or a kiss.

P. 46. मा अङ्गानि मुंचतु is appropriate to हातपाय गाळू नको in Marathi.

ननु एतत्—He wanted to say that this billet left with him, was a fitting object for the king's gaze, which could not be च्यर्थ so long as the latter remained to divert it.

इतो गतं means gone here; fixed in you.

अनीशया शरीरस्य means not mistress of the body. The king means to say that though not mistress of her body, having to obey Indra, he has left her heart, of which she is the mistress with him, which, he thinks, is evident from her heavings. His remark नास्त्यगतिर्मेनोरथानाम् is applicable here.

रुचवशं means restrained by oneself; विवश is another reading which means overpowered with feeling.

स्तनकंपक्रिया &c.—सूतकंपक्रिया &c is the reading adopted by some, on the ground that the trembling of flowers is more understandable than the trembling of breasts. But the trembling of breasts is by no means an uncommon idea with Sanskrit poets.

न्यस्त contains the idea of न्यास or निक्षेप (of depositing). She is supposed to have deposited her heart with him though she is away in person.

इमां वेलां—भनया वेला, by this time.

गृहीतव्यं भविष्यति—गृहीयात् is its equivalent with the additional force of positive certainty after so much lapse of time.

P. 47. विलोभयामि means cause to covet; what shall I cause my sight to covet, would thus be the literal meaning of the sentence.

उर्वश्या मार्गेण—Said with all seriousness but calculated to use laughter.

उपनयतु means bring near. cf. वेगहियपनय सर (Vikramo. ४)
आर्यस्यासनमुपनय— (Malvi. III) Hence उपनयन (etymologically.)
 bringing, is technically bringing near the teacher a youth for in-
 vestiture with the sacred thread ; and thence it has come to mean
 the ' thread ceremony ' itself.

सर्वत्र means always or in every matter.

वैधेय is not the name but a synonym for मुल्ल. प्रलपाति
 एष वैधेयः—Sha. II.

विचेतव्य is a mere विचिन्ति i.e. search—a substantive
 from the poten. partici.

P. 48 **विभाव्य** and **विभावित** are participles from the
 causal of विभूः cf. विभावितैकदेवान देयं यदभियुज्यते.

अनुवाचय is distinguished from वाचय in that the former
 is to read silently and the latter to read loudly. The queen
 asks her to read it herself because, as she expresses further on, of
 her unwillingness to know its contents if they are discordant with
 gentle manner e. g. if they convey any scandal.

तदेव कौलीनमिव means "like the very scandal you wanted
 to avoid" एव is to be understood in this light.

उपायन—The king must be seen with a present; so this
 epistle will be the present she will make to the monarch.

क्रीडापर्वत means not a natural mountain, but an artifi-
 cially piled up hill for sports.

भगवन् &c.—The king fancies that it may be the *bhurja-*
patra that the Vidushaka spoke of that is being drifted by the
 breeze and so rises to address the wind.

P. 50. **अञ्जना** was the daughter of a monkey named
 अञ्जन and the wife of a monkey named केशरिन्. Once when
 seated on a mountain summit the Wind saw her bosom bare
 owing to the upper garment having moved aside and remained

unnoticed and fell in love with her. She requested him not to violate her chastity, which he granted, but told her that because of his strong desire for her hand, she would conceive a son who would grow as powerful as himself, and हनुमान् was the product. She was in former birth a nymph named पूरियकाशी and was born on the earth owing to a curse. Ranganath reads the second half of the 20th verse thus :—

जानीते हि मनोविनोदनशतैरेवं विधैर्धरितं
कामार्ते जनमञ्जसाभिभविषुं नाश्वितप्रार्थनम् ।

Which may be rendered as follows :— ‘Moreover he does not know to defeat materially the purpose of him who is love-lorn and has made a declaration of love, and who supports himself by hundred such diversions of the mind;’ or अञ्जसा may be taken to be the predicate and rendered : ‘This is true that he knows not to defeat the purpose &c.

हतोस्मि—Because the means of diversion, the birch-leaf, is not to be found.

P. 51. The stage directions, अपवार्य or अपवारित and जनान्तिक are thus defined in साहित्यदर्पणः

..... तद्भवेदपवारितम् ।

रहस्यं तु यदन्यस्य परावृत्य प्रकाशयते ।

त्रिपताककरेणान्यानपवार्यन्तरा कथाम् ।

अन्योन्या मन्त्रणं यत्स्याज्जनान्ते तज्जनान्तिकम् ॥

This shows that both the directions indicate that the following speech is a secret not intended for the ears of all the characters on the stage. That is अपवारित when a secret speech is made to another by turning the face. That is a जनान्तिक speech which a speaker addresses in the midst of his speech with one to another by shutting out all others with three fingers of the hand. The अपवारित speech is made by one who is different from the speaker. The जनान्तिक speech is made by the speaker himself to a person different from the one whom he is addressing.

From the अपवार्य speech of Vidushaka to the अपवार्य speech of the king मूढ नायं &c. it is a dialogue between the king and his friend spoken in whispers. So लोत्रेण गृहीतस्य &c. is a side speech though it is without that stage direct on.

सौभाग्यं consists in courting a heavenly women.

पित्तोपशमनसमर्थ—The king’s speech परसमन्वेषणार्थमारंभोयं

is intended by him to exculpate himself from any fault whatever, while the Vidushaka's speeches भवति त्वरय &c. and भवति ननु पश्य &c. admit the very strangeness in demeanour which the king is at pains to disguise, though these at the same time try to explain away the king's strange conduct as due to a physical disorder and not to mental agony. Hence the king's censure मूर्ख बलात् &c. on the next page. पित्त means bile. It is said to be removed by sweet delicious dishes.

शोभन—This is ironically said. The queen sees that the king's friend is simply betraying him.

आश्वासितः—The conciliation of a ghost by offering it a kind of dinner accompanied with an incantation still prevails. The Vidushaka admits of the king's strange conduct and attributes it to biliousness. He therefore proposes the remedy of a good dish to set it right. He thus creates laughter by his foolish self-convicting defence.

P. 52. बलात्—The king means to say that the Vidushaka is unconsciously convicting him of a guilt which he is denying.

अपराधी &c.—This speech is of साम which is an attempt at conciliation. It is said that a woman's anger should be pacified by six means, of which साम (sweet speech) and नति (prostration) are two; the latter being resorted to when the former fails in its purpose.

रम्भोरु means whose thighs are like the interior of a plantain tree, which is round and pleasing to the sight; the meaning is, whose thighs are round and hence lovely.

विरम means cease (from anger).

सेव्यो जनश्च &c.—Whenever the lord is incensed, the servant must be at fault, since the lord can never be angry otherwise. This may be a bit at the ways of the world since a subordinate position is oftener than not humiliating.

लघुहृदया &c. may be rendered thus: "not that I am so light-hearted (fond-hearted) as to care for the supplication," since I know it to be uningenuous and am justified in spurning it; "but I fear that I may repent for it hereafter, and be restless on account of my impolite act."

किं त्वदाक्षिण्य &c.—दाक्षिण्यकृतात् पश्चात्तापात् is the rendering adopted by some and may consistently with the context be understood to mean "repentance caused by my civil or kind heart." The speech shows, that angry and jealous as the

queen is, she is not wicked nor has she lost any sense of genuine respect and politeness due to her lord.

P. 53. प्रावृणदी &c.—A monsoon river flows rapidly and is turbid; it is thus comparable to the queen who has hurried away, with her mind uncleared or dissatisfied. तदुतिष्ठ because the king does not know that she is gone.

न अनुपपन्नम् means 'not improper' (*lit.*) The king justifies her dissatisfaction, as his fault was clear and as his supplication was a dissimulation which could be seen through by a shrewd lady.

तद्विदां—Experts in distinguishing between real and counterfeit gems; as also between real and pretended love.

अत्र means at this juncture.

इदम्—that your supplication has not assuaged her.

अक्षिदुःखित &c. is an illustration from Medicine. The king whose mind is rivetted on another is like an अक्षिदुःखित, and would not bear the presence of the queen who is like a दीपशिखा.

मा मैवम्—The king does not like this comparison and says that she is by no means to be despised, that he still has the same deference for her which he bore before.

अवलंबिष्ये—The cause for taking courage consists in this: She is of polite manners; she in anger has now spurned him; but later on she will repent for it; This वैर्यावलंबन technically termed उपेक्षा is one of the six means of pacification spoken of before.

P. 54. धीरता—Story of taking courage.

उष्णालुः means one who does not bear the heat.

आलवाल means a puddle full of water round the root of a tree.

शिखी means one who has a crest.

कर्णिकार is generally identified with पांगारा. It has no leaves during certain seasons, during which time it is full of flowers of brilliant red colour and having no smell.

ह्रान्तो means so oppressed by heat that he is thirsty.

ACT III.

P. 55. त्वमासनं &—‘You were made to carry the seat’. ‘You were ordered to take a seat in his carriage.—Lenz. ‘He took you with him that he might go to Indra’s place.’ ‘Made you drive the carriage’.—Bollensen. This refers to the practice of the sages carrying their seats themselves or by their disciples, wherever they may go. The practice yet prevails among the present old Pandits. The seat is the skin of a tiger or a deer. In carrying the Guru’s seat with him, he evidently accompanied the Guru and audienced the play and the effect it produced upon the spectators. प्रतिप्राहितं in the active form has two accusatives त्वां and आसनं, of which त्वां is converted in to त्वे which becomes the subject and आसनं remains the same as object of प्रतिप्राहितं the passive form.

अग्निशरण—The place where sacred fire is kindled and preserved.

गुरोः प्रयोगेण refers to the play which was imparted to Urvashi and other nymphs by Bharata Muni.

स्वयंवरे उर्वशी.....उन्मादिता आसीत् is another reading adopted by some manuscripts in the place of स्वयंवरेतेषु तेषु रसान्तरेषु तन्मयासीत्. But the assembly cannot be taken to have borne repeated mistakes by Urvashi. The reading can be defended only if उन्मादिता is understood, as Wilson has done, to mean impassionately playing her part. गालव न जाने कथं आराधिता भवेदिति । तस्मिन्पूः..... वरे उर्वशी.....उन्मादिता.....किंतु. This is read by some; in which उर्वशी उन्मादिता would be right sequel to न जाने कथं &c. But there is an objection to तस्मिन्पूः read by these MSS; for according to this तस्मिद् is necessary. Further with both readings किंतु would present a difficulty. It points a contrast, which, according to those readings, would give a relieving feature of Urvashi and not aggravate her fault as is actually the case.

लक्ष्मोस्वयंवर—A play in which Lakshmi is shown to marry one by her choice. The play serves to illustrate the custom of marriages by the option of the brides, in ancient times.

तम्मआ—उन्मादिता or उन्मत्ता is derived to be the reading from the त being possibly mistaken for उ and उन्मआ being understood in the place of तम्मआ.

आम् is an ejaculation of recollection.

P. 56. **वारुणी** is the wife of वरुण.

सुपुरुषाः may be different than or the same as लोकपात्राः

भावाभिनिवेशः—Strong attachment of the mind.

भवितव्यानु &c.—Our limbs are but the slaves of destiny. It is not to be understood that Galava knows what her destiny was but that he only makes a general statement.

खलु means 'of course.'

अनुगृहीता means 'taken pity on.'

P. 57 **अपराद्धा**—Note that the hour is personified. Cf. **संख्यां** उपासति. The sacred hours are thus personified.

विष्कम्भक—This is the name of a scene introduced at the beginning of the Act; it indicates what is gone and is to follow. It contains subordinate parts. It is either शुद्ध or संकीर्ण i. e. मिश्र. It is शुद्ध when it contains one or more मध्यम, mediocre, parts; it is मिश्र or संकीर्ण when it contains mediocre (मध्यम) and low (नीच) parts. This present one is मिश्र. In *Sudhakara* this term is defined as follows :—

तत्र विष्कम्भको भूतभाविवस्त्वंशसूचकः ।

अमुख्यपात्ररचितः संक्षेपैकप्रयोजनः ॥

द्विधा स शुद्धो मिश्रश्च मिश्रः स्यात्तन्निचमध्यमैः ।

शुद्धः केवलमध्योयमेकानेककृतो द्विधा ।

P. 58. **कञ्चुकी** is an old, virtuous Brahmana, expert in all functions and having free access to the harem. Matri-guptacharya defines Kanchuki thus :—

अन्तःपुरचरो राज्ञां वृद्धो विप्रो गुणान्वितः । सर्वकार्यार्थकुशलः ॥ or as
ये नित्यं सत्यसपत्नाः कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः कञ्चुकीयाः॥

कल्ये is equal to निरामये. कल्ये is a another reading meaning समर्थे वयसि (healthy part of life).

यतते—The antithesis is between यतते and विश्रमाय कल्पते.

भोक्तुम्—The variant लब्धुम् makes a better sense; but our reading is most generally adopted.

कुटुम्ब is a पोष्यवर्ग, the class of persons to be fed—consisting of sons, wife and others.

पश्चात् means 'in the old age.'

The first two lines of this first verse point out how the old age of those who are more fortunate than the Kanchuki is happy. The next two lines are intended to point out how the declining age of persons like himself is imprisoned in the bonds of service. The first half of the last line is construed by some as (अस्माकं) सेवा कारापरिणतिः—which may be rendered thus:—“but this employment of ours—daily wasting the body—is such that it has incarceration for its end.” The point is whether सेवा should be the subject and कारापरिणति the predica'e—wherein परिणति means the end—or whether परिणति should be the subject and सेवाकारा the predicate. We reject the former because the antithesis to be drawn out does not lie between the two sorts of service but between the two sorts of old age. There is another reading however साधयन्ती प्रतिष्ठा for its corresponding our reading and that variant may perhaps be better construed with सेवा कारापरिणतिः meaning thereby that our service securing us in our position every day develops into incarceration. The objection taken above applies however here also.

सनियमया—The queen is bound by certain rules such as not going out, not eating without worshiping &c.

संख्याजाप्य may mean जाप्य—that is the counting of beads accompanied with prayers—and the adoration of the evening; or simple जाप्य of the evening.

उत्कीर्णा means engraved in relief by the chisel. The

peacocks that were perching upon the rods were seated there as motionless as though they were dumb figures carved out in relief on the solid rods.

वासयष्टिषु—वासार्थं यष्टिषु or वासे यष्टिषु, that is, the perching-rods which form the habitations or the perching-rods hung horizontally into the houses of peacocks. Bollesens understands it in this latter sense, on the assumption that there are frequently small houses specially built for peacocks in big mansions. Katavema renders यष्टि by post.

धूपैः—The plural may signify various incenses, or the volumes of smoke, the latter being preferable.

वडभयः—A वल-ढ-भिः or भी is a slope of the roof projecting from the wall and sheltering a window, which may be latticed—जाल. It is also understood to mean "The S—formed or slanting wooden supports jutting out from the wall close above the windows and propping up the projecting eaves of the roof."

पारावताः—A kind of dove—blue-black coloured, for which special houses are not provided as for the grey or white kind from which they are distinguished, and which perch upon these वलभीः. The smoke coming out of the windows, just below their shelter, envelopes them and prevents their being distinguished, to which the darkness of the evening contributes materially.

P. 59. आचारप्रयतः—आचारे प्रयतः or आचारेण प्रयतः. The former dissolution would give it the meaning of "on the alert for the customary duties;" the latter would give it the meaning "clear or purified by particular acts of purification," such as washing some parts of the body or bathing, wearing clean washed and sacred clothes. The idea is both of cleanliness and purification, making the person fit to move about in clean or holy places.

सपुष्पबलिषु स्थानेषु—The places where lights were to be placed being previously fixed, they seem to have been cleansed and bestrewn with flowers and powder figures.

संध्यामङ्गलदीपिका—Lights which are the auspicious ornaments of the evening. A house unlighted in the evening is considered inauspicious; a house should be lighted quite by evening, as it is believed that Lakshmi, the goddess of wealth, rambles about at that hour and enters any house she likes to shower wealth upon, and departs in anger if the house is found by her in dark. It is also improper to light the house late in the evening.

विभजते is either 'distributes or places' in the various places, or 'worships.' According to this latter sense, the line is to be understood to mean that the old matrons of the female apartment make their bows to the lamps when lighted and seen.

शुद्धान्तवृद्धाजनः—शुद्धान्त means the harem, also the female apartment in a house. वृद्धाजन means rather elderly ladies occupying it, 'old maids.' वृद्धो जनः is the reading adopted by some, which may mean the same thing as वृद्धाजन or simply 'old persons.'

परिजनवनिता—The attendance of women upon a male sovereign seems to have been an old custom.

गतिमान्—The king who is walking attended upon by his female attendants bearing flaming torches, has been held here comparable to a moving mountain studded with कर्णिकार trees, before mountains were deprived of their wings. The tradition is that mountains had wings which were lopped off by Indra when they grew impudent.

Karnikar trees are tall, thin, look like sticks, and bear brilliant yellow red flowers and are without leaves. The girls with lamp-torches become thus comparable with these trees and hence the king moving is compared with a mountain in motion with such trees.

P. 60. **उपपन्नम् &c.**—The Vidushaka's speech that the Queen's vow is only a pretence under which she wishes to efface the contempt with which she treated the King's solicitation is accepted by the king, who proceeds to say that conceited

women, however struck with remorse they may be, for their conduct, will be ashamed to openly confess their fault and apologise for it.

P. 61. गङ्गातरंग &c. Gently rising steps like the waves of the Ganges and white like its waters.

P. 62. हरिवाहनदिव् is the East. हरि-peculiar horses having the हरि i. e. yellow or tawny colour. Indra's horses are said to be such and he is believed to reside in the East. The East with the black streaks of darkness retired far off and thus made clear, is compared to a woman whose face appears charming when she has set in order her dishevelled hair and turned them back from the forehead, whereabout they were fallen, and tied them together. This need not necessarily refer to a custom by which a woman keeps her hair loose when her husband is away and ties it when he returns.

द्विजातीनां राजा—Brahma is said to have given the Moon supremacy over medicinal herbs, Brabmanas and waters.

औदरिकस्य—Vidushaka's comparison of the Moon with a white sugar-ball, however real, is ludicrous.

रविमावसते—The Moon on the 28th day is said to enter the Sun and thus disappear. This day is अमावास्या, on which the Shraddha ceremony is performed.

सुधया तर्पयते—The gods and the fathers are said to drink the different parts of the Moon and thus she wanes daily. The drinking of the various *Kulās* of the Moon may have a reference to the drinking of the *Soma* by the gods and fathers and when *Soma* came to be identified with the Moon, what was true with regard to the one was ascribed to the other.

हरचूडानिहिता—This refers to the story of god Shiva having held the Moon in his clotted hair as a means to cool the heat of the body caused by his having swallowed the deadly poison which was one of the outcomes of the ocean-churning.

P. 63. ब्राह्मणसंक्रामिताक्षरेण—This is intended to create a laughter.

पितामहेन—As to the Moon's being the grand-father, see *Notes*, Act I, p. viii.

पौनरुक्त्य—Repetition, hence superfluity.

विश्राम्यन्तु—This is a graceful retirement from the stage of the characters no longer wanted.

परं means **अनन्तरं** and is an adverb.

मुहूर्तात्—*Muhurta* is a period of 48 minutes.

सा refers to **अवस्था** in the king's speech.

तादृशं refers to the attachment of Urvashi, as she manifested it.

एवमेतत् may refer to **शक्यं** &c. of the Vidushaka's speech; or to **ननु दृश्यते सा**. Though the condition is ineradicable from my limbs, yet my mental suffering excels it. This would be the meaning if **एवमेतत्** referred to **दृश्यते एव सा**. If it refers to **शक्यं** &c., then it may signify this: 'True that there is hope; but the union is impeded, and hence my passion has become uncontrollable and so my mental agony, despite that the hope is very great.' Here is the third condition *viz.* **प्राप्त्याशा** and we have the **गर्भसन्धि**.

P. 64. **मनसि शय**—First, ordinary desire, then love.

यथा शोभसे—The Vidushaka expects the fulfilment of the king's desire. This speech and the following throbbing omen imperceptibly prepare the audience for the arrival of the heroine and her maid in a short while.

दाक्षिणः—Ranganath means by it **चतुरः**.

अन्यथा—True as the statement is generally speaking into the mouth of the Brahmana Vidushaka, it produces a ludicrous effect.

अभिसारिकावेषो—When the heroine is a साधारणस्त्री, she must be described as proceeding like an Abhisarika. Ranganath thus describes an Abhisarika. "It is she who proceeds to her husband being stricken with love or impelled by infatuation, and having abandoned all shame." **द्वित्वा लज्जां समाकृष्टा मदनेन मदेन वा । अभिसारयते कान्तं स्वयं वा साभिसारिका**. Her **वेष** or dress is blue-black which fits in with

the hour, as the darkness then prevailing will prevent the person from being distinguished. Necessarily, the ornaments must also be sparingly worn.

P. 65. अल्पाभरणभूषितः—मुक्ताभरणभूषित is a *v. l.* for it and is rendered by Ranganath :—"Without any ornaments, and yet beauteous looking." He adds, that मुक्ता cannot be understood in the sense of pearls, because pearl-wearing will not consist with the requisites of a woman proceeding uninvited to her lover in the dark evening.

शीघ्रं नय &c. bespeaks her passionate eagerness.

तेन हि means 'than', 'in that case'. The sense is—If the palace is reached then the next thing is to find him out.

प्रभावात्—Meditative vision is the power alluded to here.

P. 66. मनोरथलब्धप्रिय &c.—Chitralekha wants to vex Urvashi a little ; so she uses words which bear a double meaning. She means to say that he has got the company of a beloved in imagination and that he is experiencing the pleasure of it in his imagination. She is understood by Urvashi to say that he has another mate whom he sought out and is enjoying her company and so Urvashi expresses her despair.

का पुनरन्या &c. means why another or unworthy thought about his प्रियासमागम ? Or as Ranganath says : Why a thought of another than yourself as to the प्रियासमागम of the king ?

अदक्षिणं &c. may also mean 'my heart is uncharitable towards him when it is in doubt about him.'

मदनबाधा—Owing to whom is left unspoken, and therefore Urvashi's heart is alarmed.

P. 67. नन्वेते &c.—Vidushaka suggests a remedy to the king's मदनबाधा.

कुसुमशयन &c. are external appliances on madana-badha but they are always impotent in effect.

लघयेत् is a verbal form from the adjective लघु.

P. 68. **शिक्षरिणी** means a dish of sugar and curds and spices (equivalent in Marathi to श्रीखंड). The word **शिक्षरण** in Marathi is a corruption of it.

शुणु &c. Chitrlekha in this speech may be supposed to take the king's preceding speech either as signifying the acceptance of Vidushaka's speech of hope, or, as expressive of a new thought to follow in the next speech of the king.

P. 69. **अतित्वरिते** meaning 'you who have been in a hurry, who are impatient.'

अविहा is an interjection ejaculated in danger, and compares with 'help, help'.

P. 70. **औपहारिक** means the collection of **उपहार** or offerings which comprise the materials of worship.

भो न जानामि &c.—This involves an alternative explanation of the vow. During a vow one must take leave of काम, क्रोध, मद, मत्सर, दम्भ and लोभ. A vow is taken by the queen as a means to obliterate her offensive conduct, as laying aside her indignation in a straight-forward way would be derogatory to her dignity.

स्वस्तिवाचनं means a present given to a Brahmana or to a holy married woman in order to secure the giver's well-being.

P. 71. **सितांशुका** &c.—Simplicity of dress is enjoined upon the performer of a vow. The queen could not wear, therefore, any more than ornaments which, as a mark of the married state, cannot be laid aside, as it would be inauspicious to do so. The placing of the **दूर्वांकुर** on the head is a part of the worship. Compare अनुसूया's speech in Act IV of *Skakuntala*.

P. 72. **असूयापराङ्मुखम्** is an adjective to साधु. असूया is "discovering faults or ascribing faults'.

पुरस्कृत्य—Inasmuch as it is a vow in which his Lordship is an important person, the obstacle caused by her coming there may be borne well with.

उपरोध—तपोवननिवासिनामुपरोधो माभूदिति, *Shakuntala* 1-5-6.

ग्लपयसि is a causal of ग्ल.

Page. 73. नागरिकाः—Cunning persons (विदग्धाः), or lovers (कामिनः)

दक्षिणा means 'attentive to'.

एतावत् refers to प्रसादमाकां &c. of the preceding verse, which complacent speech is the first effect of the vow.

मन्त्रितः is p. p. of the causal of मन्त्र्.

चन्द्रपादान्-पादान् means rays or feet and in this latter sense of the word, चंद्र would imply the king as his grandson.

P. 74. उपवास—Vidushaka speaks of the fast, since a fast plays an important part in the performance of a vow. So her fast is an understood portion of her vow, though nowhere spoken of hitherto. रंगनाथ reads एतद्ब्रतम् in its stead which removes the difficulty altogether.

P. 75. अनुप्रसादयामि—We are to understand that her worship having been over, she prays her last prayer.

न जाने—She is in a fix whether to understand the queen's speech as sincere or ironical. Her heart, however, is unaccountably cheered up.

छिन्नहस्तः—छिन्न means rendered vain and हस्तः is हस्तकौशल्य. The fisherman thinks he restored to life the fish that escaped him and so counts upon some merit for the act. So the queen, sure of failure in winning the king from his chase after the nymph, takes the cheap credit of permitting him to continue it. छिन्नहस्त is understood by some in its literal sense.

तादृशः—That kind of Lord, whom you, leaving all hauteur, have permitted to make love to another and so to slacken his attention to you.

P. 76. मूढ—Real love lies not in retaining a man against his will and making him unhappy, but in making him

happy by sacrificing one's own pleasure. That is the queen's meaning.

दातुं &c.—Thus the king still vainly tries to persuade her into a belief that he has not deviated from his moral obligations towards her.

भव वा मा वा—The queen shows herself convinced of his dereliction, but with modesty does not say so, and she expresses her satisfaction for having propitiated him not only by amending her past misconduct but by positively emancipating him from the thralldom to her at the sacrifice of her happiness. Having thus done her duty she has sufficient self-respect to dissuade herself from contributing to her humiliation by longer stay, since her stay is now unwelcome to the king.

अलङ्घितपूर्वो—That is an excuse why she cannot stay any longer.

P. 77. **हला प्रियकलत्र** &c.—Perceiving how the king showed his deep attachment to his wife—lit. how his wife was dear to him—she simply enough despaired of her love being responded to by him, and yet she had gone so far in her love, that she could not possibly retrace her steps, and therefore alarmed with a gloomy prospect she saw before her, she said so.

किंपुनः &c.—Her friend asks why she should despair because of what she saw; she means to remind her of what she told her, some time back, how a person whose love has been transferred to another woman than his wife pretends all attention to the latter.

वयस्य &c —He wishes the queen to go out of hearing as he wishes to revert to his favourable topic so long suspended.

स्वैरं मुक्तः &c.—Just as a physician, hopeless of the recovery of his patient, gives up the case of his own will, so hopeless of reclamation she has given you up voluntarily.

अपि नामोर्वशी—This forms, in the king's speech, a part of the following verse put into his mouth; but it is interrupted by Urvashi who finishes it according to her own mind. Her speech is to be understood to have been uttered to herself.

P. 78 बलादानीयेत्—Because she must be मेदायमाना.

संज्ञापयति—You are to understand Chitral-kha to have manifested herself to Vidushaka just when the king's eyes were blind-folded by Urvashi who is yet concealed by the veil. The sign consisted in acquainting the Vidushaka with what was done by Urvashi, and further to stop him from disclosing it.

अङ्गम् &c.—अन्यत्कथमिव पुलकैः कलितं मम गात्रकं करस्पर्शत् is read in the stead of our first two lines by Ranganath. The meaning is plain; “were it not she, how could my person be horripilated?”

तपन is the Sun. कुमुद is a lotus which opens by moon-light.

P. 79. पुरोभाषिणी means one who sees fault in another, officious, self-willed. “Don't think me officious or self-willed because I have sat so close to the king—which I have done, in virtue of the queen's gift as her friend;” this is her meaning.

अस्तमित &c. “Are you going to act as if the sun set” is the sense given by some; but inasmuch as it was already night that cannot be an intelligible sense of it. Besides the sentence gives a better sense.

P. 80. उपचरितव्यः—That the nymphs attend upon the Sun by turn is told in mythology.

स्वर्गस्य उत्कंठते—This request hints at future separation from the king, and so it is अंकावतार according to Ranganath. उत्कंठते governs the genitive of the object in many cases.

न अह्यते—it is known that gods are satisfied by the offerings in the sacrifice and eat nothing else.

विडम्ब्यन्ते—It is said that the eyes of gods do not twinkle like those of the fish. The word is intended to ridicule the heaven.

अनन्य &c.—The king says that he will give to Urvashi all his attention which will not be shared by any other woman; so that she will forget the pang of separation from her friend.

P. 81. इयं &c. इमां तावन्मनोरथसिद्धिं पश्य is a v. l.

सामन्त &c. The sovereignty is distinguished by the fact that the royal order is reverentially held by crowned kings to their heads and sparkles with the rays of the jewels in the coronets of those kings falling thereon.

एकातपत्रम्—An आतपत्र, that which protects from the heat, is a sign of sovereignty. एक signifies the fact that the sovereignty was imperial and uncontested.

P. 82. आश्वाकरत्वं—I am more blessed in the position of obeying this lady than in that in which kings obey me most humbly.

नास्ति &c. She must express her joy in words surpassing those, but she is unable to do so, and in giving expression to this inability in words that she has nothing to say, she speaks volumes of gratitude. cf. भवानपि अतः प्रियतरं शृणोतु (Act IV, p. 100.)

चिरकारिका—Because I delayed therefore you suffered so much misery; thus I have indeed wronged you. That is her meaning.

P. 83. यदेव &c. Joy after distress affords greater pleasure by contrast and becomes really enjoyable.

वासगृह—It only indicates the inner part of the mansion as distinguished from the open terrace, and not a different house altogether.

त्रियामा—The day is divided into eight watches, the four of which constitute the day. And one is taken up by the two twilights and the three that remain make up the night which is hence called त्रियामा.

P. 84. सुष्ठु—Voc. of सुष्ठू (शोभने भ्रुवौ यस्याः सा). The word भ्रू at the end of the compound changes its ऊ to उव् before vowel terminations, and hence apparently is not expected to behave after the type of नदी in the voc. but rather to form its vocative like the nom. all through. We thus expect सुष्ठूः as voc. sing. and not सुष्ठु. The latter therefore may be regarded as irregular. Kalidasa and Bhatti however have used such forms and they are defended on the authority of an implication from a rule in भाष्य and a rule by Vamana, that comp. words ending in long ऊ may in some cases behave after नदी type.

ACT IV.

P. 85. शतपत्र is a kind of lotus.

अप्सरोवारपययेण—The attendance and worship of the Sun is made by various persons—the Rishis, the Gandharvas, the Apsarasas, the Yakshas &c. In the list of the names of the Apsarasas, said to do the attendance, given by the *Bhagvat* or the *Kaurmya* the name of Chitraklekha does not appear. The poet therefore must have invented it simply upon the story of the sun-worship by certain nymphs along with others. Her time of service according to her statement is after the Spring, in Jyestha or so, when the attendant Apsarasas are said to be Menaka and Rambha according to the *Bhagvat* or Menaka and Sahajanya according to the *Kaurmya*.

पादमूलोपस्थान—पादमूल is only a mark of respect: cf. शंकरपादाः, स्वपादमूलंभजतः प्रियस्य (*Bhagvat*) ; जगामानिलवेगेन पादमूलं महात्मनः (*Ramayana*).

रति means pleasure. Excepting Urvashi he took none else than pleasure. लक्ष्मीसनाथा is another reading which is meaningless.

गन्धमादन is one of the mountains enclosing the central region of the world and in which Meru is situated ; the *Puranas* are at variance as to its position.

मन्दाकिनी means (lit.) slowly flowing; first a branch river of the Ganges, then the Ganges or a heavenly river. The sporting on the sands of the Mandakini is commonly introduced by Kalidas: cf. *Meghaduta*.

भवितव्यम्—She means to say that it is as fate would have it, although there is the extenuating circumstance that it is ever thus with intense love which never tolerates looseness.

अप्रतिपद्यमाना shows the intensity of her wrath. She was incensed, and her mind was infatuated by the curse denounced upon her by the preceptor, so that as a result of it she forgot the prohibiting order of the god, and suffered the penalty of transformation to a vine. But for her infatuation and the

consequent obliviousness she would not have incurred the punishment.

गुरुशापसंमूढ-संमूढ means grown dull, become clouded, filled with ignorance.

परिहरणीयं means 'which should be avoided.'

कारणान्तरपरिवर्ति means changeable by some other i. e. distant or unknown cause ; still there is a hope that she may not remain in her present position for ever. काननोपान्त-वर्तिलताभावेन is the reading adopted by some in the place of this reading. The sense then is—into a vine standing on the confines of the forest. This reading discloses the position where the transformed person stands, to facilitate perhaps the future re-transformation on the embrace by the king of the same creeper. The reading is liable however to interpretations whose correctness may be doubted, viz. (1) "changed into a creeper that already stood on the skirts of the forest;" (2) "changed into a creeper which then stood in the vicinity of the forest."

लताभावेन परिणतम् means (lit.) developed to the condition of a creeper.

P. 87. नास्ति विधेरलङ्घनीयं is also interpreted "the will of fate is never transgressable. However it is a pity that &c."

उत्कंठाकारिणा—The black clouds gathering in the sky towards the monsoon are supposed by poets to disturb the happy and calm minds, and much more the minds of those who are separated from their beloved persons.

अवश्यम् &c.—This hope of a reunion suggests the fourth condition viz. नियतति which combined with the *bija* contained in the king's speech 'कमे &c.' forms what is called the अवमर्श or विमर्शसंधि.

Before the last speech of Sahajanya on this page, there is an interpolation as follows :

सहजान्या—सहि अरिथि कोवि समागमोवाओ

चित्रलेखा-गोरीचरणराजसंभवं संगममणि वज्जिअ कुदोसे समा-
गमोवाओ.

After these speeches, Sahajanya's last speech conjecturing about the certainty of a remedy becomes meaningless. Moreover such a declaration of a remedy in the *pravesha* cannot be allowed, as it mars the poetic artifice of keeping the audience in anxious suspense until the end.

P. 88. प्रवेशक—See Act II.

This scene is a preliminary to the act proper as it supplies a link of the story which would otherwise be left to be imagined by the reader.

आः shows rage or distress ; here it shows anger.

ऊ मे &c.—The king supposes here the black cloud rising from the top of the mountain aloft into the sky to be a demon carrying his bride, but sees his mistake immediately as is apparent from his next speech.

P. 89. परावृत्त &c.—The sense is that when misfortune has once assailed you, one misery is eked by another.

एकपदे means synchronously.

निरातपद्मिरस्यैः—The separation from his beloved, unendurable as it already is, is now more so, the aggravating circumstance being the absence of heat.

P. 90. प्रत्यादिशामि—आदेश is an order and प्रत्यादेश is a counter-order. In accordance with the sage-word that the king makes time, (which the king understands here literally though it has a figurative meaning), the coming monsoon was by the king's own order, therefore now he had simply to counter-order it to cease to be.

कनकरुचिरम् &c.—The ceilings of big mansions are commonly interspersed with gold lines.

कोपात् signifies redness of the eye to resemble the red lines on the flowers of the plantain tree.

P. 91. पञ्चाक्षता cf. अभ्युक्षता पुरस्तादवगाढा जघनगौरवा-
त्पश्चात् *Shaku*. Here some traces of her are searched for.

कुतोऽनु &c. is rendered by some also thus: "(And it is right.)
for how is any news about my beloved one to be obtained in the
lonely forest?"

P. 92. नीलकण्ठ &c.—Ranganath interpretes it thus:—
O peacock with white eye-corners, I am anxious to know (इति मम
उत्कंठा अस्ति—where इति and अस्ति are to be supplied) if you have
seen (त्वया दृष्टा भवेत्) her, my beloved, with far-stretched eye-
corners and eyes bespeaking forgiveness.

दृष्टिश्चमा—दिष्टिश्चमा is also a *v. l.* which means 'living,'
दिष्टि signifying time.

Questioning the peacock and other birds or creepers
information about a lost wife is a common idea.

विप्रणाशात् is understood by some literally and hence a
celebrated rhetorician has found fault with the verse because it
points to an inauspicious thing, which is reckoned as a fault. But
Ranganath says that विनाशात् in the sense of मरणात् is a necessary
sequel to दिष्टिश्चमा, the reading of the previous verse, and so
then there ceases any ground for a दोष. विनाश also means disap-
pearance.

घनरुचिरकलापो—The cloud, the hair and the plumage
are comparable, because the hair and the plumage are black like
the cloud and because the hair bedecked with the flowers and
the plumage bearing bright spots resemble the cloud shining with
lightening. घनरुचिर &c. may also be rendered as "thick and
charming plumage."

किं करोति—Conveys the idea of crest-fallenness.

P. 93. परव्यसन &c.—"Now he has no longer any cause
for such humiliation, he is rejoiced by the loss of my beloved."
This sentence may perhaps be said to describe the generality of
human kind confirmed later on by महदपि परदुःखं शतिलं सम्भगाद्:

परभृता—A cuckoo is so called because it is said to be

fed by another—the crow. It is described as being very easily tamed and trained to speak; also as imitating the speakers and communicating to another one's unconscious utterances by repeating them as acting as an arbitrator whose business is to reconcile the lovers who have fallen out; and as often voluntarily speaking ironically or jestingly or seriously as the occasion may be.

दूति—The final vowel of this word is both short and long.
मान is anger aroused by jealousy or pride.

हि supplies a link between the two couplets. The king's meaning is this:—I have done nothing to arouse her anger, but the sovereignty of women over men is such that it does not require a clear fault to be offended with. Even a merest suspicion is enough or nothing is necessary to make them offended with their husbands.

P. 94. कथाच्छेदकारिणी—When he has hardly gone to the end of his story, the bird begins to mind its own business, i. e. does not answer him. As a matter of fact the bird understands him not and his natural actions are interpreted by the king according to his own mind. So everywhere else.

अधरमिव &c.—While the king is distressed by separation, he fancies he witnesses the act of kissing which is, indeed, a just cause for the aggravation of his distress and anger.

मञ्जुस्वन is a low sweet noise.

पतत्रिन्—पतनात् नायते तत् पतत्रम्—तत् विद्यते यस्य सः पततिः or पतत्रिन्.

विहंगम—विहायसा गच्छतीति विहंगः—विहंगः—विहंगमः

P. 95. पाथेयं विसं—The swans are said to take with them lotus fibres in their journey to the Manasa lake.

मदखेलपदं—'(Gait), in whose every step love sports,' is another rendering of it given by some.

विभावितै &c. He who is proved to possess a portion of

the total stolen property must restore the whole of it which is claimed; this is the meaning of the verse and is in consonance with the law laid down by law-givers.

P. 96. रथाङ्गनामन्, रथी and रथाङ्गश्रोणिर्विबया—these three show the mutual relationship between them and imply the necessity of helping each other.

कः कः—The note of the bird is अर्कः which the king hears as कः कः

दूरे मत्वा—This bird is always seen in company with his mate on one tree; the poet from this fact attributes his night-cries to the separation from his mate which may only be removed by a leaf from him.

The last two lines of this 20th verse are meant to convey that the bird should realise my condition from his own standard and therefore should not leave my request unanswered.

P. 97. विपर्यायेण means by the contrary, unfavourably.

कृजितं is compared with the ससीत्कारं.

प्रणयित्वं means the condition of a friend. करिष्ये—I will work in him the condition of a friend i. e. make him friend, which imports that I will request him.

अथवा introduces an objection to the question in the first line.

साधयामः means first to accomplish, then to go, and also to die; it is a technical term of ascetics, indicative of the attainment of absolution.

नीप is the *Kadamb* tree, "called नीव also. It bears an apple-like fruit, which becomes ripe in the rains."

नत्वर कार्या—Because a request must be made to a person when he is disengaged and is in a mood to grant it.

P. 98. सल्लकी—"सालय or साले (Marathi) called also गजभक्ष in Sanskrit and abundantly found in Khandesh and other parts of the Bombay Presidency."

मदकलयुवतिशशिकला—Urvashi is the brightest of her class, as the Shashikala is among the stars. कला is intended to signify that Urvashi is faultless, like the young moon and not stained like the full moon. कल is indistinct sweet prattling. युवति makes utterances indistinctly through passionate-ness. मदकल may also be separated and taken as an attribute of गजयूषप ; it means then manifesting rut. स्थिरयौवना because she is celestial.

स्निग्धमन्द्रेण—The cry of the elephant the king takes as indicating his having seen his beloved.

P. 99. **सानुमान्—प्रियः**—Probably the poet draws upon some mythological story.

उपत्यका—त्यक्न् is a termination affixed to उप and gives it the sense of आसन्न and आरूढ.

शतहृदा—means lightning.

अनङ्गपरिग्रह means (lit.) the belonging of love.

P. 100. **यथाक्रमं दृष्टा इति**—The king has heard only the echo and construes it into a reply.

स्खलितमभिसंधाय—स्खलित is to be understood in the double sense of an impediment and a fault.

परिणता—This idea is the stepping stone to the meeting, at the end, with the creeper whereunto she by her curse was metamorphosed.

P. 101. **निबद्धस्तेः &c**—The three attributes are intended to signify that he is quite faultless and the general significance is this: Faultless in all the places where I might possibly commit a reproachable act, I am not aware of the triviallest fault ; what then have you noticed in me that should provoke you to punish me so severely ?

अपराधलवं—It ought to be कमपराधवलमपि; otherwise the denial of the triviallest fault may imply a large fault. This omis-

sion of this word, the absence of which gives rise to a wrong and an opposite sense, is considered a fault by rhetoricians.

अभिसारिणी—The अभिसारिका is meant here.

निर्वेद means despondency. It is in rhetorics a feeling of disgust (as of the world) giving rise to the sentiment of शान्त.

घर्मान्तशंसि—This explains that the tree flowers in the rains, and so the flower was yet incompletely formed.

P. 102 **इमं &c.**—Before this इमं is read अशोकमबलोक्य, followed by a verse रक्ताशोक &c which is rendered as follows:—Red *Asoka*, where is she of lean stomach gone, leaving the person devoted to her; (noticing the top waved by the breeze) in vain do you nod your head, tossed by the wind bespeaking that you did not see her; for whence can there be this crop of flowers on you without her foot having struck against you, the crop which is covered by swarms of bees falling in it in eagerness.

प्रियाप्रवृत्तिनिमित्तं—निमित्तं is equivalent to अर्थम्.

After अभ्यर्थये there is a verse (*vide* footnote) which may be translated thus:—Behold the royal elephant *airavata*, scorched by the fire of separation from his mate, rambles in the groves of Nandana, charmed by the buzz of the bees and the cries of cuckoos singing sweet and indistinct music through intoxication, and in the skirts of which stands the superior tree, full with new budding flowers.

कृष्णशार—कृष्णसारच्छविः is another v. l. which may mean 'having the complexion of a black antelope,' having the colour of the black (कृष्ण) pupil (सार), in both of which cases the expression becomes the attribute of कटाक्ष.

P. 103. After **दशाविपर्ययः** there is a verse as given in footnote. This verse occurs in *Kavyaprakasha*, Ulla'sa IV, as an illustration of a blend of contradictory moods which here are : वितर्क (reflection), औत्सुक्य (eagerness), मति (admonition), स्मरण (recollection), शंका (apprehension), दैन्य (dejection), धृति (self-command), चिंता (anxiety). These moods alternately bring out the quietistic and the erotic sentiments i. e. शान्त and शृंगार,

Some of the commentators on *Kavyaprakasha* consider this verse to be the speech of the king Yayati at the sight of Devayani. But as a very old commentator on *Kavyaprakasha* with others of authority refer this to Pururavas in *Vikramorvasi*, some suppose it to be a right addition here. It is doubtful however how the sentiments delineated in the verse are in keeping with the context here.

The verse may be translated as follows :—Where this unworthy act and where the family tracing its origin to the moon ! But is it possible to see her again? Our learning should teach us better; oh the face so beautiful even in anger! But what will spotless sages say of me? Rare is her sight even in dream. Peace, my heart: what blessed youth indeed may kiss the lip !!

उद्धर्तुं &c.—The Sun's rays having fallen upon the gem, it was glittering. The poet fastens upon it the idea that the sun is as if picking it up with his (rays) hands.

अश्रोपहतं—The king means to say that he will surely burst into tears if he takes it in hand as he can't make the best use of it, viz., of putting it on the head of his beloved at this moment far away from him. अस्त्र is equal to अश्रु.

P. 104. मृगचारी—Another variant is मृगचर्मधारी.

विलम्ब—लम्ब means attached, as if the sides touch each other, as if there was no space between the sides. निमग्न is v.l. for it, which applying to the *madhya* is inappropriate.

कुसुमरहिताम्—The creeper was flowerless, as it was a *vasanti* creeper, and now being the monsoon, necessarily its season of flowers was gone.

P. 105. समर्थये यत् &c.—Here the king refers to his fanciful ideas in which he vainly indulged so long.

सहसा &c.—He does not want to deprive himself of his fancied pleasure of the embrace of Urvashi by suddenly opening the eyes, when the delusion, as he fears it may turn out to be, may vanish and leave him into aggravated anguish and despair.

P. 106. तमसि—Darkness, gloom, grief.

अभ्यन्तरकरणया means 'with powers lying concealed within'; the meaning is that the powers which in my other condition would be working openly, were, in my transformed state, working inwardly. The expression may also mean 'with the aid of her internal sense,' as opposed to the external senses, which to all purposes were destroyed by her transformation into an inanimate thing. कर्णाः or senses are supposed to be twofold, the बाह्य the external, the अभ्यन्तर the internal; the former comprise the senses of action *e. g.* hand, foot &c. and the senses of perception such as eye, skin &c. and the latter comprise mind, intellect, &c. This division of the senses is a tenet of the *Sankhya* system of philosophy.

प्रसादयितव्यः means deserving to be made pleased. The meaning is: 'I do not require to be pacified. I am already pleased in every limb of my person by the very sight of you'.

P. 107. कुमारेण—कार्तिकेय is meant here.

P. 108. सह्याः The potential—The verb imports 'had happened as you relate'.

P. 109. ययमुचा &c.—The cloud forming the car, its lightning now and then flashing light, would appear like the fluttering banner, and the rainbow would serve for its ornamental painting. The converting of the cloud into a riding car is intelligible and possible, on the assumption that Urvashi, being a celestial nymph, has the power of converting into a vehicle whatever she might.

It must be remembered that the king, though not yet become completely insane, had become sufficiently unhinged in his mind to be oblivious of every thing else than his beloved one who formed his life's main spring and was separated from him. His quest of her, the absorption of his mind in her and his identification of natural phenomena with his or hers and his raving in general, are therefore easily to be understood. Thus far he resembles the mad king in Shakspeare's *King Lear*, maddened on seeing the effects of his folly. Our hero, in his

madness, is mild, and pines away quietly. He is not fierce or boisterous, nor lets his person be beaten by hail and storm, nor is so reckless of life. His death, if it may happen, would be a smooth sequel to a set of circumstances and neither forced nor voluntary. Herein he differs from King Lear, who forces death upon him as it were, becomes fierceful, boisterous and reckless. This contrast illustrates the fact, says a Western scholar, that the Indian poetry is imbued with the gentler and not the fiercer feelings of the heart.

Another feature of this Act is that *prakṛita* verses are, in some manuscripts, given in the mouth of the king, who, as a rule, never speaks any other than the Sanskrit language. This Act with the *prakṛita* verses spoken by the king is surely without a parallel. One scholar thinks that "this artistic change in dialect shows that Pururavas was departing from *virasa*." Most probably these verses are interpollations made by some writers, possibly with a view to represent the king's character more consistently with a change in speech than it would otherwise appear and are not written by Kalidasa himself. They hamper the continuous flow of *rasa*, and are unconnected frequently and can be assigned to anybody. Beside the fact that they are omitted in most manuscripts, speaks volumes against their genuine character. The *prakṛita* verses with their English version are given as Appendix at the end of the text.

ACT V.

ACT V.

Here commences the last *Sandhi* in the drama, viz निर्वाह-
संधि in which the end is achieved.

P. 110. दिष्टया चिरस्य &c.—The Vidushaka enters with a pleased countenance and begins his speech by saying that his dear friend has returned from the sacred forests after his pleasures in company with his new wife, Urvashi. This speech following the end of the Fourth Act which closes with the return of the King with Urvashi in a cloud-car, is to be understood to indicate that the King has returned but a few days since, in which case the introduction of the King's son of about twelve years of age later on is not intelligible. If the speech, however, be supposed to be made twelve years or so after the return of the king from the sacred forest to be harmonised with the latter part of the Act, then the speech is not very happily conceived; for it is too long a period gone for such a speech. If the same speech had been made to refer to the return of the King from the Naimisha forest sacrifice, it would have been more intelligible and suitable.

असंतानत्वं &c.—संतानत्वम् is another reading. शोचनीयम् is the variant for हीनम् in some manuscripts.

तिथिविशेष—There are certain days on which a bath in holy waters is considered meritorious.

यावत्-भवामि—भवामि with यावत् becomes equivalent to भविष्यामि. He is going to partake in the sandal-wood ointment and the flower garlands used after bath.

उपकार्यी is a royal house, a royal tent.

P. 111. दुक्कूलोत्तरच्छदे—The white silk cloth was spread over the leaf, and on that cloth was placed the jewel.

अभ्यंतरदिलासिनीमौलिरत्नयोग्यो may mean "accustomed to be or used as (योग्यः) a gem in the head or a diadem in the coronet (मौलिरत्न) of the dearest (अभ्यंतर) wife (विलासिनी;)" or it may mean: 'used by (योग्यः) the foremost (मौलिरत्न) among the queens (विलासिनी) in the harem (अभ्यंतर).

सावेगः — The news naturally distracted the attendants.

आत्मनो वधमाहर्ता— आहर्ता is the carrier; the king means to say that the bird has carried his very death and not the jewel, because he will surely be now killed for the recovery of the gem: He has only courted death in carrying away the gem.

P. 112. **किराती** is a woman of the forester or hunter class; किराती is the fem. of किरात mas. किरात is a पर्यन्तभूमि, the border land of a country or district; अत् means to go. He or she who rambles in this part is a किरात or किराती. Wilson says: "The Kiratas, the mountaineers and savage tribes of India, were known to the ancients as the Cirrhatae on the Coromandel coast. They appear to have been independent but were tributary to the Hindu kings or perhaps only rendered personal service."

असौ &c.—The gem was bright, red and had a golden thread suspended and the bird was soaring high in quick rounds. The action naturally looked like the drawing of circles with the lustrous jewel resembling the spheres made with a torch rapidly turned round and round.

P. 113. **यवनी**—The King enters the stage accompanied by his confounded retinue which includes the *Kirati* as also the *yavani* among others. The *Kirati* who belongs to the forester or the hunter class may probably be identical with this *yavani*, the bearer of the bow and the arrow. But it cannot be precisely said who these *yavanis* must have been. They cannot refer to the Persian or Arabian or Mahomedan women, as the latter came as invaders so late as the eleventh century. Were they the Ionian Greeks to whom the term *yavani* was applied? Wilson denies it, as, according to him, it was "impossible that Greek women should have fulfilled such an office (as that of *yavani*) as few could have found their way to India or even to Bactria." He adds that "perhaps Tartarian or Bactrian women may be intended." May they belong to the Huns or Sakas who were defeated in 544 A. D. by Vikramaditya and whose women may have been seized as field-prize, and who were also domiciled in the country? Or may they

belong to the savage mountain-tribes represented by किरादी according to some ?

आभाति &c.—The bright red gem in the mouth of the black vulture appears like the red star Mars enveloped frequently in dense clouds.

P. 114. नागरिकः means either the citizen class or a particular citizen; to wit, a police officer.

दस्यु is derived from दस् to destroy. A thief in the Vedic times.

कुम्भीरक—कुम्भिक one who breaks open a house.

P. 115. बलेन मार्गणतां गतेन is a hyperbole. The arrow was the one thrown by a boy in the *Chyavana* forest.

न ... क्षमादृष्टिः—Thus the poet makes the King discover the name himself.

P. 116. अशून्यं means not शून्य—not unattended. नियोग is any business.

पेल is the son of Ila viz. the king himself.

नैमिषेयसत्र is a sacrifice in the *Naimisha* forest, which is considered sacred and reserved for sacrificial purposes. The sacrifice performed by the assembled sages lasted for twelve years according to the *Mahabharata*, a thousand according to the *Bhagavata*. नैमिष is thus explained : यतस्तु निमिषेणेदं निहतं दानवं बलम् । अरण्येऽस्मिस्ततस्वेतनैमिषारण्यसंज्ञितम् ॥ The king performed the sacrifice and was single for that period as required by the sacred ritual. He thinks that it must be the period when the delivery took place without his knowledge. The poet artistically enough makes a bare mention of the event letting the reader conceive that twelve years' period has been covered over.

P. 117. कानिदिनानि—Necessarily a few days before the sacrifice.

P. 118. च्यवनाश्रम—Chyavana is the son of Bhṛigu and Puloma. Pu'oma, while being carried away by a fiend, gave birth

to this child—hence the name from च्यु to fall—by whose splendour the Rakshasa was burnt to ashes.

He led long a life of asceticism and was so absorbed in his devotion that an ant-hill was raised round him. Sukanya, the daughter of Saryati, wandering in the forest was struck by seeing two lights in the hill and she pierced them with a blade which was followed by the flow of blood. Alarmed at this she related the news to her father who propitiated the sage by giving him his daughter. The sage was cured afterwards by the Ashwinikurmars, the twin doctors, who were remunerated for their kindness by a portion of a Soma juice in the sacrifice. The gods with Indra opposed this grant and when Indra attempted to strike him, his arm was paralysed. Then Chyavana produced the demon Mada. The gods were appalled and they allowed the Ashwinikumars the share in the divine honours. Afterwards Mada was divided and distributed among dice, woman and wine.

अर्धनाराचः means half i. e. semi-circular iron arrow. The etymology of नाराच is नरान् or नारं आचामाति.

बाष्पायते &c. — The sudden rise of tender emotions is, in the king's mind, enough indication of the reality of the supposition implied in स्यादेव &c.

P. 119. **उज्जितचैर्यद्वृत्तिः** Excess of joy or fear paralyses the power of limbs and produces tremor in them.

अम्ब is the modern voc. of अम्बा, अम्बे being the Vedic voc.

अहो &c.—This speech may be rendered also as: "The relation of the king and the son can be learnt without anybody's telling so."

चापगर्भमंजलिं—The चापगर्भ may be significant of the warrior's rule that the weapon must never be separated from the person ; but it may also simply signify that he stood in the same position which he held since he had entered.

P. 120. **यादि** &c.—This verse and the Sanskrit speech

put into the boy's mouth confirms what the dame says further on that he has received general culture as distinguished from the special training in archery.

किमपि निमित्तं &c.—The real cause why Urvashi kept her son at a distance, may or may not have been known to the old lady. It may be conjectured that it was known.

जातकर्मोद्दि—are certain ceremonies after the birth of a child.

धनुर्वेद—The word signifies the art of arms in general, of which the art of archery forms the most important part.

सनाथः is an equivocal word. It may mean that he was not left an orphan, as she and the sage acted as his parents; or that now that he has learnt the general and the special arts, he has equipped himself with the means of self-protection.

विहङ्ग because everything within the precincts of the hermitage was sacred, and because the inmates of it must not commit a violent act.

P. 121. किल has the sense of news transpiring.

P. 122. स्पर्शमोक्षः means darting through or pleasing every tissue of the body.

किल means 'it is said so.'

तेन may mean 'by the touch' or 'therefore;' "since that is said so," let me therefore experience it.

अशंकितः—The Vidushaka's appearance not being imposing, being even d terring, for a child like the Prince, and his position moreover being unknown to the Prince, the king told the boy to salute him without hesitation or fear, perhaps also with a view to make fun of Vidushaka.

आश्रमवास &c.—The monkeys and he have lived in the same hermitage.

शाखामृग means a beast that jumps from tree to tree, (a monkey, for instance).

P. 123. बाणासन is that with which arrows are discharged.

निर्भिन्न means 'burst or torn asunder' or 'disclosed.'
Instead of प्रस्नव there are the readings प्रस्नव or प्रसर.

प्रत्युद्गम् is to go or follow, to meet or receive.

P. 124. आराधयित्वा भव is a blessing after his salutation.

एष &c.—Here the old lady hints at the ostensible cause of keeping the boy in her charge. "He has been educated and has grown old enough to stand on his own legs. Till this period he was to be kept away and he was so kept. Now take him back."

कवचहरः means grown to the age capacitating him to bear the heavy mail of armour.

पुनर्दर्शनाय is an ordinary form of bidding farewell.

P. 125. आश्रम—The ascetic and the boy understand this word in its sense of residence or hermitage; and the king speaks it in the sense of stages or conditions of life. Life, according to the Hindu ideas, is divided into four stages, viz. ब्रह्मचर्य, गार्हस्थ्य, वानप्रस्थ or सन्यस्त.

जातकलापं need not mean 'after his tail is grown.' Its growth need not be a bar to his being sent to the palace at once, as it may grow here as well as there.

P. 126. पौलोमी &c.—Just as Jayant is a good son of Paulomi, the good wife, so you are a good wife, and your son is a good boy. Paulomi was the daughter of a demon called Puloma, who was killed by Indra and whose daughter was taken by him as his wife.

रोदिति—The name of Purandar reminds Urvashi of his order related by her subsequently and she is pained naturally with the immediate prospect of painful separation.

वंशस्थितेराधिगमात् may mean by the attainment of the

permanence of my race or as we have rendered it, in which latter sense the son Ayus is meant. वंशस्थितेः is a Bahu. Com.

मुक्तावली &c.—The continuous flow of pearly tears appeared like another pearl necklace. Another reading is मुक्तावलीविरचनां पुनरुक्तिं अस्त्रैः where पुनरुक्ति is the object of आनयन्ती. It means 'bringing repetition to (i. e. making sup'rduous) her necklace by the continuous flowing of pearly tears.'

P. 127. समय is an order or the limit of time.

आज्ञापिता—Why he ordered her in that strain is not stated by her, as it is unnecessary to do so at this time.

मया महाराजवियोग &c.—Satyavati is supposed by some not to have known the true reason why the child was trusted to her care upto the period of education only, and in evidence of it is adduced the fact that she brought the child directly into the presence of the king which, it is urged, she would not have done, had she been taken into confidence by Urvashi and made acquainted with the real cause. It may be supposed, notwithstanding all this, that Satyavati may have known the true cause even if Chyavana was not aware of it. The King's words सुखप्रत्यर्हिता दैवस्य may be said to be significant and intended to convey to the reader the idea that destiny has own way in spite of everything done to resist it.

विद्यागमानमिच्छे—So she seems to have given this as the ostensible cause for her confiding the child to the care of Chyavana.

कलयन्त्या—The dame thought him so capable, though in the mother's opinion, the boy was yet too small to undertake the world's arduous duties. Urvashi is probably unaware of the reason which prompted Chyavana to order the boy home.

P. 128. आश्वासितस्य नाम conveys the idea of previous sorrow, only recently relieved by the gratification of an object.

P. 129. सोऽर्थः refers to the obtaining of the son.

अनुबन्धः means continuity, chain, series.

गन्तव्यं has the sense of sure futurity.

मामपि—The Vidushaka pointed out two calamities, the separation of Urvashi and the abdication of the throne by the king ; Urvashi points out the third in मामपि &c. ' The king may think of me that I am selfish enough to leave the king, on my having attained my purpose.'

नहिसुलभचियोगा—The King dispels Urvashi's fears. It is her dependence which makes her leave him and not her own will ; of this he is sure and will not think of her unkindly.

दम्य—is derived from दम् to tame : One who is yet to be tamed.

P. 130. **शमयति** &c—The King here means to say that this power or pre-eminence is innate and not a product of years and that the child need not entertain any fears on the score of his youth.

गन्धद्विपः is described as an elephant on getting whose smell other elephants flee away from him.

वेगोदग्रं—वेग is quick circulation.

P. 131. **वीत**—means 'worn.'

जंगम points out the difference between the tree and Narada : ' Fancy this tree in motion and Narada resembles it.' That is the meaning.

अर्घ्यं—अर्घ is worship, the materials for it are named अर्घ्य. It is derived from अर्घ्. अर्हणा means worship.

विजयताम्—Hereby a blessing is meant.

आधर्ज्य is from the causal of आवृज् and means 'having poured down.' In this way both have offered the offering ; and so the next blessing is given them jointly.

दंपती is a compound word made up of जाया and पति; the other compounds of which are जायापती and जम्पती.

P. 132. **पाधि**— Impera. sec. per. sing of अस् to be.

अनूपविशन्ति—This leaves the reader to imagine that a'l were standing when Narada came and the worship took place.

अनुशास्ति is milder than आज्ञापयति.

P. 133. **परवान्**— The conveyed meaning is that I am ob. dient to the mighty Indra's will.

त्वत्कायम् — The mutual assistance consists in the abso- lution of Urvashi from obedience to the commands of Indra to return to heaven after a certain limit, and the king's help during the impending war.

सूर्यःसमेधयति &c.—This is based upon a myth that fire is dull during the day because it enters the sun at his rise and is embodied in him during the whole day ; and that the sun in the evening leaves back its power into the fire, which at night is consequently brilliant.

संभार is said to consist of बिल्ववल्मकिमृत्तिकादिः

मद्रपीठ is intended to convey the sense of भद्रासन which means the royal throne.

P. 134. **शेषोविधिः**—Consecration with holy water by the holiest person is the most important part of the cere- mony. That having been performed by his own hands, he orders the nymph to go through the remainder.

कुलधुरंधरः means one who supports the yoke of the race ; stands in the front, or at the head of the race ; is the most consequential person in the family ; in such a case as the present one, rather he who sustains the honour of his lineage as every one of the line has been, as shown below, illustrious.

पितुराराधयिता—Mark the form of the blessing which Urvashi twice gave her child. Pleasing the parents is the oremost filial duty.

समाप्ता means finished. The family is already so good, so excellent and endowed with everything worth wishing that no blessing is wanted by it. The only blessing therefore which can be appropriately given is that the son should resemble the father as the latter resembles his genitor and so on further back.

This twenty-first verse pretends to give geneology of the hero of the play.

P. 135. **स्थितिमति** means steadfastness in duty and good conduct: cf. **नरपतिरभिज्ञस्थितिरसौ**—*Sha*.

साधारणः—Because they are as if Urvashi's sisters.

ज्येष्ठसमातरं—The elder mother here is the king's first wife, Aushinari, who, it is to be remembered, has been long removed from the stage and not re-introduced at all.

तिष्ठ समये &c.—**तिष्ठ समयेव तत्रभवत्याः समीपं यास्यामस्तावत्** is the *v. l.* adopted by some and ascribed to the king. The following distich only is in that case left to be spoken by Narada.

P. 136. **महासेन** is **कार्तिकेय**, the son of Shiva. His coronation to the command of the army by Indra is described in *Kumarsambhava*.—XIII.

एवमनुगृहीतो &c.—**अनुगृहीतो मषवता** is the reading substituted by some in this place.

पाकशासन—Indra is said to have punished a demon named Paka. **पाक** means a child from **पा** to drink. Indra is known to have cut the child in the womb of Diti into forty-nine parts leading to the birth of forty-nine Maruts. From this also possibly he may have been called "the chastiser of the child."

करीतु—**उपकरीतु** is another *v. l.* having the sense of obliging with.

मघवा means (Lit.) the possessor of gifts. This is an attribute of the Sun, transferred to Indra, the Lord of the winds and pourer of rain,

भरतवाक्यं— It is the rule of *Sahityashastra* that a drama should be concluded by a benediction to the audience, which is to be spoken by the Nata who having been absent after the first *prastavana* is styled *Bharata*.

सर्वस्तरतु &c.— This, given in the foot-note is another distich of benediction added by some; but after the first benediction in which the good only are thought about, this one soliciting the good of all indiscriminately is neither just nor plausible and therefore rightly omitted by some.

The conclusion of the Hindu drama is always happy in accordance with the positive rule of *Sahityashastra* to that effect.

FINIS.

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